WILLIAM MORRIS:

ATALANTA'S RACE

[A Tale From *The Earthly Paradise*]

Edited with Introduction, Notes, &c.

BY

Prof. R. CHAKRAVARTI

AND

A Board of Experienced Professors and Headmasters

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PREFACE

Our edition of Macaulay's *Horatius* and *The Battle of Lake Regillus* having received widespread and enthusiastic support from teachers all over the province, we have been encouraged to reproduce, in this edition of Morris's *Atalanta's Race*, the main features of that book. These are :—

(1) A **Short Gist** of each stanza placed immediately before the text, in order to enable the student to follow the story easily ;

(2) A recast of the whole stanza in **Prose Order**, so that the construction of the sentences might be clearly understood ;

(3) **English and Bengali Synonyms and Meanings** of all but the simplest words, sufficiently full even for the most backward student ;

(4) **Notes**, explaining allusions and references, and giving paraphrases of difficult lines and expressions ;

(5) **Grammatical Notes** and **Hints on Composition,** based on the recommendations of the Report of the (British) Joint Committee on Grammatical Terminology and on the *Concise* and *Pocket Oxford Dictionaries* ;

(6) **Substance** of each stanza in simple, short sentences ;

(7) **Explanation** of each stanza in simple, short sentences that bring out the full meaning of every passage and every expression ; and

(8) A simple and lucid **Bengali Paraphrase** of each Stanza.

While we have broken up the text into stanzas for the convenience of students when preparing lessons at home, we have also separately printed the whole poem in a continuous form for purposes of class work. A copious **Introduction** has been added, containing a brief study of Morris and his literary work, some remarks on *The Earthly Paradise*, from which this poem is taken, and an exhaustive **Analysis** of the poem. The metrical peculiarities have also been pointed out, and sample scansions given, A **Glossary**, a full set of **Questions & Answers**, and several **Appendices**, have been added to complete a book carefully designed for the use of students who will be called upon for the first time to tackle a long poem in English.

THE PUBLISHERS

PREFACE TO SECOND EDITION

In bringing out a second edition of *Atalanta's Race*, we beg to thank those teachers who have welcomed the first edition and recommended it to students. Most of the numerous suggestions for the improvement of the book, which we received from them, have been, we are glad to acknowledge, approved by the Editors, who have adopted them in the second edition as far as considerations of space and the general plan of the series permitted.

THE PUBLISHERS

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INTRODUCTION

Life of William Morris

William Morris (1834-1896), poet, decorative artist, manufacturer, and socialist, was the son of a well-to-do wine merchant of London. He was born at Walthamstow, Essex, and educated at Marlborough School till the age of eighteen. Subsequently going up to Exeter College, Oxford, he graduated in 1856. There he formed a friendship with Edward Burne-Jones that powerfully influenced the whole of his life. After leaving the University and giving up his plans of going into the Church he was first articled to an architect ; then he tried painting for a time ; and finally he founded the manufacturing and decorating firm of Morris, Marshall, Faulkner & Co., with Burne-Jones, Rossetti, and others as partners. This firm specialized in the manufacture of wall-papers, stained glass, tiles, and artistic house-hold decorations, and did useful service in reforming English taste in these matters. Morris also took a leading part in preaching a somewhat vague form of Socialism : he displayed a sympathy for the poor that was quite genuine and ardent, but his other views on social economy were not easy to define. He was one of the guiding spirits of the Democratic Federation and afterwards the head of the Socialist League. He refused the Professorship of English Poetry at Oxford and also the poet-laureateship. As founder of the Kelmscott Press, for which he himself designed founts of type and ornamental letters and borders, he likewise did pioneer work in another line : between 1891 and 1897 this Press published in special type

and with beautiful decorations his own works, many reprints of English classics, and some miscellaneous literature. He died on the 3rd October, 1896, and was buried at Kelmscott.

The Literary Activities of Morris

Morris was a fluent and versatile writer, both in prose and in verse. A list of his chief works is given below :—

1. He contributed many poems and prose tales to *The Oxford & Cambridge Magazine*, of which he was, while still at the University, one of the founders.

2. In 1858 he published *The Defence of Guenevere & Other Poems*, which Saintsbury calls 'the manifesto and justification of the Pre-Raphaelite School in poetry' but which did not attract much notice.

3. In 1866 appeared *The Life & Death of Jason*, which at once established Morris's reputation as one of the great poets of the day.

4. Next came his masterpiece, *The Earthly Paradise*, from which *Atalanta's Race* is taken. It appeared in four volumes between 1868 and 1870.

5 *Love Is Enough* appeared in 1873 but was not very warmly received. As a poem it is somewhat obscure and so not in Morris's best manner.

6. This was followed in 1877 by *Sigurd the Volsung* and in 1891 by *Poems By The Way*.

7. Verse translations of the *Aeneid* and the *Odyssey* appeared in 1875 and 1887 respectively.

8. Morris had early in life translated some Scandinavian romances ; but he also wrote several original prose romances, of which the best known is *The Roots of the Mountains*, and the

last of which (*The Sundering Flood*) he finished only a few days before his death.

9. Among his controversial essays may be mentioned *The Dream of John Bull* (1888) and *News from Nowhere* (1891).

10. Besides writing poems and tales, Morris illuminated some manuscripts and reprinted several books.

Morris As a Poet

Though a poet of some distinction, Morris is neither a great nor a popular one. Being essentially a craftsman, Morris treated poetry also as a craft. He had nothing but contempt for what is called 'inspiration'. 'That talk of inspiration is clear nonsense, I may tell you flat', he once said. 'There is no such thing ; it is a mere matter of craftsmanship......If a chap can't compose an epic poem while he's weaving tapestry, he had better shut up, he'll, never do any good at all'. But as a craftsman Morris had come to worship beauty for its own sake ; and so it is that we find this same yearning for beauty in his poems. They are even and pure. The lines flow on smoothly. The rhythm, though constantly varied, is never harsh; and the music, though rarely lively, seldom grows dull. Quaint images follow one another in quick succession—images such as we may see in a sad, pensive dream, images that appear to be only half real.

Morris As a Narrative Poet

Atalanta's Race is one of the stories contained in *The Earthly Paradise* of Morris ; so it is with his qualities as a narrative poet that we are most concerned. These have been admirably

summed up by Stopford Brooke in his *Four Poets* ; and below we reproduce some of that critic's pointed remarks :—

1. Morris's narrative poetry is rich in invention ; it contains a 'wealth of incidents, descriptions, and characterization' that is without a parallel in modern times.

2. 'There is a remarkable equality of excellence' ; Morris keeps at almost the same level throughout. 'The level rises where it ought to rise, but it does not rise too high for this kind of poetry or for the rest of the story'.

3. The things he describes are seen with 'great clearness'. 'In comparison with Morris, most of the other poets are blind'.

4. He describes Nature 'exactly as he saw her'. Nature, to Morris, is only 'the changing background of human joy and sorrow' ; she has no intimate relationship with human beings.

5. The charm of his stories is in their romance. He does not imitate either classic thought or classic form.

6. Greek stories become medieval in his hands. His images of the Greek deities and of their thoughts 'are naturally according to tradition, but only in part. His own imagination played around them and made them new ; and that which is new in them is half romantic, half of modern thought ; such thought as collects around the conception of beings who know not age or death, or the useless quarrels, aspirations, moralities, or hungers of the life of man'.

Of The Earthly Paradise Mr. Clutton-Brock writes as follows :—

'Morris, when he wrote *The Earthly Paradise*, had still the romantic conception of poetry, namely, that it should interest by its unlikeness rather than by its likeness to our experience

......It is events and circumstances that we remember rather than people......A good deal is merely pleasure-giving poetry ......Indeed, one feels a kind of absence of mind in many of these stories'.

The Structure of *The Earthly Paradise*

The plan on which the twenty-four tales (leaving aside the *Prologue*) in *The Earthly Paradise*, of which *Atalanta's Race* is the first, is grouped together is as follows.

The Earthly Paradise contains a series of stories related by the different characters of another story. In the *Prologue*, Morris relates how 'certain gentlemen and mariners of Norway (whom he calls "The Wanderers"), having considered all that they had heard of the Earthly Paradise [a place where people did not die and remained young for ever], set sail to find it ; and after many troubles and the lapse of many years came [as] old men to some Western land [where some descendants of the ancient Greeks were living], of which they had never before heard : there they died, when they had dwelt there certain years, much honoured of the strange people'.

These Wanderers left Norway because it was being ravaged by the Black Death and started to sail across the Atlantic 'on a bright September afternoon' in 1372. Instead of reaching the Earthly Paradise of which they were in search, they came to a distant city, which was inhabited by descendants of early Greek settlers. These people had retained intact the traditions of the early Greeks. They welcome the Wanderers. Feasts are held twice a month, at which one Wanderer and one of the elders of the Grecian colony tell a story. The first story, *Atalanta's Race*, is told by one of the Greek elders to the Wanderers.

'The instinct for story-telling, in its simpler forms an almost universal faculty, in its full meaning one of the rarest and most valuable of literary qualities, was strong in Morris from the first......he recognized that it was his special and unique gift, and that it might be combined with lyrical qualities into a form of poetry where he could put out all his strength......and the plan of a cycle of romantic stories connected by some common purpose or occasion was directly suggested by the *Canterbury Tales* [of Chaucer].

'The earliest poems written were from the mythology and heroic legends of Greece : and to these were gradually added others from Eastern, Western, and Northern sources. The next idea which occurred was to make half of the stories be taken from the Greek, and half from non-Greek, or what he broadly described as romantic literature. To create a possible or probable common setting for both groups, he fell back on his favourite fancy of a continued thread of living Greek tradition coming down almost to the end of the Middle Ages among Greek-speaking people and overlapping the full development of romanticism in Western Europe...given a sufficient reason for the inheritors of this tradition being joined in their forgotten island by a group of mixed Western blood, Germanic, Norse, and Celtic, bearing with them the mass of stories current in their own time throughout Western Europe ; and a setting is provided in which may be rationally included any story in the world. Make this reason a combination of the Norse explorations of the Atlantic and the earliest discoveries of America with the flight out of a land stricken with the Black Death, and there results the whole idea and structure of "The Earthly Paradise".

'This simple yet elaborate artifice of structure...care with which Morris worked it out in detail as a piece...the meaning

and the special fitness of the stories in it is of necessity lost. The atmosphere and treatment are not Greek but medieval; the feelings, incidents, and decoration are neither those of classical poetry nor yet of the stories of Ancient Greece as interpreted and modernized by the taste of the present day. This is precisely true and precisely what Morris meant......To Morris the medieval method—using the term to cover the whole period of four or five centuries from the age of the *chansons de geste* and the Icelandic epic to the close of the Middle Ages in Chaucer—was beyond all question or comparison the best; was so much the best that it was practically the only one. To adopt this method, however naturally it came to him, without warning and, as it were, in the air, would put a needless strain on the intelligence of the public. It was prepared for, nay, more, it was rendered both natural and appropriate, by this device of laying the scene of the stories themselves at the end of the fourteenth century, and telling them as they would have been told then: as they were in fact told then in Western Europe, but with the greater sweetness of tone and purity of line, the less mystic or fantastic turn, which might be expected from a purely Greek tradition; and with something also of that stately Greek melancholy, which seems inherent in the Hellenic blood, and clings, the shadow of its brightness, to the whole of ancient Greek poetry from Homer to Theocritus.

'In the scheme of "The Earthly Paradise" as it stands, the two corner-stones are the Greek and the northern epic cycles. But alongside of these great fountainheads were other sources, European and Oriental; and for these also, subject to the same conditions, a place is found by simple and probable devices' (Mackail's *Life of Morris*).

ANALYSIS OF THE POEM

Part I : Milanion's First Visit to Schoenus and Atalanta's First Race

(Stanzas I to XIX)

1. Milanion, an Arcadian prince, goes out hunting but has no luck till noon. He recalls his hounds and wishes to return. But some whim, born of the influence of spring, leads him to wander through the forest. After a time he finds himself at one end of the forest, from where he could see the town of King Schoeneus shining in the distance. He walks towards the town : merry scenes and sights engage his attention on the way. (*Stanzas I to VI*).

2. He enters the town, the gates of which are wide open. He at first finds the streets empty of people, but later on notices persons hurrying forward. Following them, he reaches an open space where games and contests were usually held. The galleries are filled with an eager crowd of spectators, but in the centre of the circus there are no competitors So he feels sure that he is about to witness some novel contest. King Schoeneus, attended by his ministers, is sitting under a canopy. Images of Apollo and Diana stand beneath his throne, and an altar at the feet of these images. A herald is about to blow his trumpet. Near him stands a huge man, holding a flower-bedecked sword. There are two competitors for the race. One is a slim young man of muscular build, wearing a golden coronet ; and the other, an extremely beautiful maiden dressed like Diana the huntress. She is perfectly calm and hardly conscious of her surroundings ; but her opponent is obviously uneasy and trembles in fear as he gazes at her. (*Stanzas VII to XIII*).

3. The herald sounded his trumpet, and the race began. The two runners kept side by side till they reached the turning-post and even when they were halfway back to the goal. The spectators cheered, and the young man felt joyously confident of victory. But soon the girl came up and passed him, running as fast as the wind. The youth hardly saw her till she touched the goal with her fingers. But she was not tired by her exertions. She did not feel proud of her victory. She did not smile or blush ; nor did her eyes sparkle. On the other hand, a soft expression stole over her face, as if some noble thought of pity for the condemned youth passed through her mind. But the defeated youth was a changed man. He stopped short, and gazed upon Atalanta. Moving away with a groan, he knelt before the executioner. Atalanta passed slowly by him, and he turned his face up to hers, just as the blow fell and beheaded him. (*Stanzas XIV to XIX*).

Part II : Milanion Learns the Story of Atalanta ; his Wanderings in Argive Cities

(Stanzas XX to XXXI)

1. After the race, the crowd broke up and went their several ways. Milanion asked an old man the meaning of the race between a youth and a maiden and the reason why the youth was beheaded. He was informed that the girl Atalanta had been the cause of the death of many young men. She was the daughter of King Schoeneus, who had caused her, immediately after her birth, to be abandoned in the woods because he did not want female children. But instead of being devoured by wild beasts, she had been suckled by a she-bear. Some time afterwards, the foresters had slain the

bear and brought up the girl. She became an expert hunter and had even killed two centaurs who tried to violate her. (*Stanzas XX to XXIV*).

2. The old man further told Milanion that Atalanta was at last brought to the town and recognized by Schoeneus as his daughter. Since then she had been living in her father's palace, Many had died in the attempt to win her as their bride, since the girl had vowed that she would marry only that man who could beat her in a race. The old man advised Milanion not to fall a victim to Atalanta's hard-heartedness, since there were many others worthier of his love. But Milanion could not forget Atalanta. He was disturbed in soul. To forget his pain, he engaged in hunting the forest beasts. He wandered away to many Argive cities and won great distinction in games and sports. But praise and fame could not satisfy him, smitten as he was with love for Atalanta. (*Stanzas XXV to XXXI*).

Part III : Milanion's Second Visit to Schoenus : Atalanta's Second Race : Schoeneus's Advice to Milanion (Stanzas XXXII to LI)

1. After a month Milanion returned to Schoenus. It was the day on which Atalanta was to run a race with another suitor of hers. He saw her win again, and he also saw her suitor put to death ; but his desire to gain her was so strong that he was not afraid to die. The night that followed appeared very long to Milanion ; early in the morning he went to the market place, and pressed forward towards the king's throne. His appearance impressed the people around, and one old woman advised him not to sacrifice his promising life in the attempt to win a girl who

had given an undertaking to Diana not to marry. She promised to pray for him to Venus so that he might win the love of some fair maiden and live happily with her. But Milanion, ignoring all advice, went up to Schoeneus. (*Stanzas XXXII to XLII*).

2. Milanion told Schoeneus that he was a suitor for the hand of Atalanta, and that, being the son of King Amphidamas he was not an unworthy suitor. Schoeneus tried to dissuade him from his resolve, declaring that he dreaded the curses of those who had died in his presence. He told Milanion that the world was wide and that he was sure to find happiness by marrying some other girl, whereas if he were to die all his hopes would be shattered for ever. But Milanion replied that he had weighed well the cost and that he would rather die than give up the attempt to win Atalanta. Schoeneus then remarked that he could not allow the race to be held soon : Milanion must go away for a time and pray for divine help, in order that he might have some chance of winning the race. He offered his hospitality to Milanion during the interval. But Milanion refused the offer, saying that, if he could at all rest in peace of mind, he would not have been so anxious to risk his life. He, however, agreed to pray to the gods and to prepare himself to do his best on the day of the race. He left Schoenus, and went forth to Argos ; bidding good-bye to all, he proceeded towards the sea. (*Stanzas XLIII to LI*).

Part IV : Milanion Visits the Temple of Venus in Argolis and Prays to the Goddess : Venus Listens to His Prayer and Presents Him with Three Golden Apples. (Stanzas LII to LXXX)

1. On a lonely spot near the shore of Argolis, there is a temple dedicated to Venus, the Goddess of Love. Milanion went there, with many precious gifts. He prayed to her as

follows : 'Have pity on me, goddess, for I am in great trouble. I am your devoted worshipper ; and, if you do not help me when I am ready to sacrifice everything for the sake of love, you will be blamed for being hard-hearted. But I am sure you will help ; those suitors of Atalanta who have vainly sought your help were not sincere in their love: they were more anxious to be ruler of King Schoeneus's town than to win Atalanta. But I shall be satisfied with having Atalanta, even if you place us two in a lonely desert, where I can just gaze at and admire Atalanta's beauty. So, O goddess, do ordain that Atalanta be happy and that my sufferings be brought to an end ; in this way you will earn the lifelong devotion of both of us. I shall not leave this place till the time comes when I must go forth to meet my death or till I get a favourable sign from you'. (*Stanzas LII to LXIII*).

2. Milanion remained in the temple, leaning against a pillar the whole day. He did not move when darkness fell on the temple, nor even when the pale moonlight streamed in and lit up the image of the goddess. He did not notice the sea creeping in ; nor did he take any notice of the girls who danced and sang hymns in the temple at midnight. At dawn, he lay huddled up and asleep on the floor of the temple ; but he was again awake long before the sunlight was bright enough to illuminate the interior of the temple. A strange hope seized him, and he looked out seawards. He saw a bright cloud moving towards the temple and gradually becoming bigger, till he was almost blinded by its splendour. He was dazed. Sweet perfumes filled the air. He felt intensely happy, he could not say why. But soon he could see clearly ; and it was the goddess herself whom he saw face to face. He addressed her by name and then covered his eyes for fear and shame. (*Stanzas LXIV to LXXII*).

3. Venus then spoke to Milanion thus :—'Do not be afraid. I am kind to those who love me. Take these three golden apples, which have been brought from Damascus. They have a peculiar virtue : no one who has seen them can have peace of mind till he gets them. So, when you are running the race with Atalanta, take them with you in a small bag. As soon as she passes you, throw one of the apples in front of her, and while she stops to pick it up run on in front. Repeat the same tactics, if necessary. In this way, you will win in the race and have Atalanta as your wife. But when you have married her, see that you do not forget me, the goddess who comes to the help of unhappy men'. (*Stanzas* LXXIII *to* LXXVII).

4. Milanion raised his head, but the goddess had already vanished. He only saw the three golden apples before him. He picked them up and felt so happy that he could hardly think of sleep ; yet in a few moments he fell into a calm and deep sleep. Getting up at noon, he made his way towards the town of King Schoeneus. (*Stanzas* LXXVIII *to* LXXX).

Part V : Milanion's Third Visit to Schoenus : He Wins the Race (Stanzas LXXXI to XCIV).

1. Milanion is once more back in Schoenus. His race with Atalanta is about to begin. But on this occasion Atalanta is not her usual calm self. She cannot look straight at Milanion. A vague longing seems to possess her ; she even trembles, as if she desired weak defeat rather than woeful victory. Milanion's behaviour, too, is unlike that of previous competitors. There is a look of mastery in his eyes. His face is flushed with happiness. He is more like a god who is pleased to find a beautiful girl than a human being who knows that he must soon die. (*Stanzas* LXXXI *to* LXXXV).

2. The trumpet sounds. They start, and Atalanta is easily ahead of Milanion. Then he rolls one of the golden apples along the sand in front of her. She halts, and is strongly impelled to pick up what she considers a toy. She turns aside to do so. In the meantime, Milanion runs on towards the turning-post. But, making a special effort, Atalanta soon overtakes him. They touch the turning-post at the same time, but then Atalanta shoots past him. Milanion now throws before her a second apple. She runs on a few seconds, but then hesitates, and at last turns to pick it up. Milanion is ahead for the second time and quite close to the goal. But running with matchless speed she again comes up to him. At this point Milanion throws the third apple. This time, Atalanta does not hesitate but promptly runs after it. When she has picked it up she tries to gain ground again ; but a strange weakness overtakes her. She is out of breath ; her feet drag together ; she cannot see how far the goal is ; her eyes grow dim ; and her limbs tremble. She gropes with her arms as if to find some support ; and Milanion, who has won the race, joyfully throws his arms round her falling body. (*Stanzas* LXXXVI *to* XCIV).

Part VI : Milanion Marries Atalanta (Stanzas XCV to XCVII).

Break the trumpet and the sword. Scatter incense to pacify the spirits of the dead suitors of Atalanta. Bring out the rich gifts that Schoeneus has stored up for his daughter's marriage. Bring out also the images of Jupiter and Venus. And, you maids who wait on the Princess Atalanta, make the necessary preparations for your mistress's marriage.

SUMMARY OF THE STORY

King Schoeneus wished to have a male child. So when a daughter was born to him, he ordered her to be exposed in the woods. But she was not devoured by wild beasts, as he had expected. A she-bear suckled her when she was quite helpless. Afterwards, some foresters killed this bear and brought up the princess in their own home. She became a fast runner and a skilful huntress. At last, when she was on one occasion brought to town, Schoeneus recognized her as his daughter and took her to his palace.

The name of this princess was Atalanta. She was a worshipper of Diana, the virgin-goddess, and wished to remain a virgin. When suitors pressed her for marriage, she made it a rule that they must run a race with her. Any one who won the race would be entitled to claim her as his bride ; but all who were defeated would forfeit their lives. In this way many young men who had sought to marry Atalanta but was defeated by her in the race lost their lives.

Now it so happened that when Milanion, son of King Amphidamas, went out to hunt one day, he was impelled by some strange whim to wander forth to the town of King Schoeneus. When he reached it he was just in time to see the race between Atalanta and one of her suitors. He was surprised to find that the young man was summarily beheaded after he had been beaten in the race. From an old man of the town he learnt all the facts about Atalanta, whose beauty had already made a strong impression on his heart. He was also warned not to think of trying to gain her, for she had taken a vow that she would marry only such a man as could outstrip her in running.

Milanion felt greatly disturbed. Neither hunting nor sports attracted him. With love gnawing at his heart, he did not care for praise or fame. He returned to Schoenus, the town of King Schoeneus, after a month, and saw another young man beaten in the race by Atalanta and duly beheaded. But the longing that had seized him was too strong to be controlled. He had already made up his mind to appear before the king and claim the hand of Atalanta. When he pressed forward to where Schoeneus sat on his throne, an old woman again warned him of the folly of losing his life for nothing. She advised Milanion to marry some other girl who could make him happy, and promised to pray to Venus on his behalf. But Milanion paid no heed to her words.

Schoeneus, when he came to know of Milanion's mission, also tried his best to dissuade him from that rash venture. When Milanion insisted on making the attempt and risking his life, Schoeneus told him that he should wait for a time, and try to obtain divine help before he undertook to run a race with Atalanta. Such help might enable him to win. Milanion had to agree to this, though he did not accept Schoeneus's offer to stay with him as a guest. He went to Argolis, to the lonely sea-beach where stands a temple of Venus, and prayed earnestly to the goddess to help him. He pleaded that he was a sincere lover and had no other motive than that of having Atalanta as his wife.

Venus appeared to Milanion and agreed to help him, as she helped all who truly loved her. She gave him three golden apples and instructed him to throw them in the path of the maiden while she was running. Those apples filled every one who saw them with a strong desire to possess them. So Atalanta would turn aside to pick them up, and then he could gain ground. Used in this way, the three apples would

enable him to win the race and marry Atalanta. Milanion returned to Schoeneus and ran the prescribed race with Atalanta. She easily outdistanced him; but every time she did so, he rolled an apple before her. She could not resist the temptation of picking them up, and so lost ground. In this way Milanion won the race and married Atalanta. Thus was brought to an end a cruel custom that had cost many noble youths their lives.

THE SOURCE OF THE STORY

The Atalanta Story:—Several Greek and Latin poets and writers have treated of the story of Atalanta. All of them agree on the main incidents of the story, e.g. the name of the girl, the condition she laid down for her suitors, the consequent death of many suitors, and the final triumph of one to whom Venus gave three golden apples. But on other points there are some divergences. For instance, different accounts mention different persons as Atalanta's father. Callimachus and the First and Second Vatican Mythographers call him Iasius; Aelian calls him Iasion; Apollodorus and Propertius call him Iasus; Euripides calls him Maenalus; while Diodorus Siculus, Pausanias, Hyginus, Ovid, and Hesiod call him Schoeneus (as Morris does). Similarly, the name of Atalanta's victorious suitor is given differently by different authorities. Theocritus, Hyginus, Ovid, Servius, Euripides, and the First and Second Vatican Mythographers call him Hippomene. In Ovid and Propertius he is Milanion (as in Morris's poem), while in Apollodorus and Pausanias he is called Melanion. Again, according to Ovid, the apples given by Venus to Milanion were from Cyprus, while all the others state that they were brought from the Gardens of the Hesperides. Morris, however, makes Venus say that they have been

brought from Damascus. Hyginus makes a suggestion that the suitors of Atalanta were given a start; but Morris makes all the races scratch-races.

The Two Atalantas :—The traditional myths of Greece and Rome mention two Atalantas, one the Arcadian, and the other, the Boeotian Atalanta. Smith, in his *Classical Dictionary*, thus distinguishes them :—'1. *The Arcadian Atalanta* was the daughter of Iasus (Iasion or Iasius) and Clymene. Her father, who had wished for a son, was disappointed at her birth and exposed her on the Parthenian (virgin) hill, where she was suckled by a she-bear, the symbol of Artemis. After she had grown up, she lived in pure maidenhood, slew the centaurs who pursued her, and took part in the Calydonian hunt. Her father subsequently recognized her as his daughter; and when he desired her to marry, she required every suitor who wanted to win her to contend with her first in the foot-race. If he conquered her, he was to be rewarded with her hand; if not, he was to be put to death. This she did, because she was the most swift-footed of mortals and because the Delphic oracle had cautioned her against marriage. She conquered many suitors but was at length overcome by Milanion with the assistance of Aphrodite (i.e. Venus). The goddess had given him three golden apples, and during the race, he dropped them one after the other: their beauty charmed Atalanta so much that she could not abstain from gathering them, and Milanion thus gained the goal before her. She accordingly became his wife...... 2. *The Boeotian Atalanta.* The same stories are related of her as of the Arcadian Atalanta, except that her parentage and the localities are described differently. Thus she is said to have been a daughter of Schoeneus, and to have been married to Hippomenes. Her foot-race is transferred to the Boeotian Onchestus

......It is clear that these are not to be regarded as distinct personages. Indeed, Atalanta herself, in whatever locality her story is placed, seems to be an expression in mortal form of Artemis, the virgin-huntress, round whom the local legends have gathered ; and, as is often the case, the representative of the goddess becomes—not in this instance her child, but her foster-child, or the foster-child of her symbolical animal (i.e. the she-bear)',

How Morris Handles the Old Tales :—Morris, as has been said above, did not admire the classical tone of these ancient myths. He was more in love with the customs and manners of the Middle Ages. So he has added and altered freely. He has mixed up the Arcadian and Boeotian Atalantas ; and for this he may plead as justification that Schoeneus is, according to one tradition, a Boeotian who afterwards migrated to Arcadia.

METRE

This poem is written in what is called the Chaucerian Stanza or Rhyme-Royal. Each stanza is of seven lines. The first and the third lines rhyme together ; so do the second, fourth, and fifth : and likewise the sixth and seventh. Each regular line has ten syllables, divided into five feet of two syllables each with the stress on the second syllable. But there is substitution of one, three, or even four syllables for regular iambic feet.

Examples

1. Regular Lines (Iambic pentameter) :—

1. Through thi'ck | Arca'- | dian wo'ods | a hu'n- | ter we'nt
2. Withi'n | a va'le | he ca'll'd | his ho'unds | awa'y
3. Or ho'w | the kni'fe | the he'a- | vy bu'nch | should shéar
4. From o'ff | the a'l- | tar ni'gh | the sta'r- | ting-pla'ce

II. Lines with Combined Monosyllabic and Trisyllabic Substitution.

5. Thou'ght | of the no'd | ding o'f | the we'll | fill'd ea'r
6. Me'r- | ry it wa's | abo'ut | him su'ng | the bi'rds
7. Da'in- | ty his thi'n | coat wa's | and o'n | his ha'ir
8. Ca'lm | and unmo'v'd | as thou'gh | no sou'l | were ne'ar

III. Lines with Quadrisyllabic (or Paeonic) Substitution

9. Fo'l- | lowing the be'asts | up o'n | a fre'sh | spring da'y.
10. Hea'r- | kening the e'ch- | oes o'f | his lo'ne | voice ri'ng
11. Fo'l- | lowing the la'st | of the'se | he sti'll | press'd o'n

IV. Lines with Pause Taking the Place of Unstressed Syllable.

12. Went by' | the po'or | — wre'tch | at a ge'n- | tle pa'ce.
(Note pause in first half of third foot).
13. And le't | wild thi'ngs | — de'al | with he'r | as they mi'ght.
(Note pause in first half of third foot).

V. Lines with Syncope (i.e. omission of a short vowel between two consonants within a word).

14. Who wo'n- | d'ring a't | the stra'nge | sight he' | had se'en.
15. Of flu't- | t'ring ra'i- | ment a'nd | therea't | afea'rd.

These lines may also be scanned as lines containing simple trisyllabic substitution ; but in present participles Morris seems to be following Chaucer and adopting syncope.

N. B. In scanning the above lines, the modern theory has been followed of scanning lines as being either in rising rhythm (as in this poem) or in falling rhythm. We have not therefore admitted trochaic or dactylic substitution, since the iambic rhythm of every line in the poem is unmistakable.

MARCH

[*These lines are found before* **Atalanta's Race** *in the original poem*].

Slayer of the winter, art thou here again ?
O welcome, thou that bring'st the summer nigh !
The bitter wind makes not thy victory vain,
Nor will we mock thee for thy faint blue sky.
Welcome, O March ! whose kindly days and dry
Make April ready for the throstle's song,
Thou first redresser of the winter's wrong !

Yea, welcome March ! and though I die ere June,
Yet for the hope of life I give thee praise,
Striving to swell the burden of the tune
That even now I hear thy brown birds raise,
Unmindful of the past or coming days ;
Who sing : 'O joy ! a new year is begun :
What happiness to look upon the sun !'

Ah, what begetteth all this storm of bliss
But Death himself, who crying solemnly,
E'en from the heart of sweet Forgetfulness,
Bids us 'Rejoice, lest pleasureless ye die.
Within a little time must ye go by.
Stretch forth your open hands, and while ye live
Take all the gifts that Death and Life may give'.

Behold once more within a quiet land
The remnant of that once aspiring band,

With all hopes fallen away, but such as light
The sons of men to that unfailing night,
That death they needs must look on face to face.
Time passed, and ever fell the days apace
From off the new-strung chaplet of their life ;
Yet though the time with no bright deeds was rife,
Though no fulfilled desire now made them glad,
They were not quite unhappy, rest they had,
And with their hope their fear had passed away ;
New things and strange they saw from day to day ;
Honoured they were, and had no lack of things
For which men crouch before the feet of kings,
And, stripped of honour, yet may fail to have,

Therefore their latter journey to the grave
Was like those days of later autumn-tide,
When he who in some town may chance to bide
Opens the window for the balmy air,
And seeing the golden hazy sky so fair,
And from some city garden hearing still
The wheeling rooks the air with music fill,
Sweet hopeful music, thinketh, Is this spring,
Surely the year can scarce be perishing ?
But then he leaves the clamour of the town,
And sees the withered scanty leaves fall down,
The half-ploughed field, the flowerless garden-plot,
The dark full stream by summer long forgot,
The tangled hedges where, relaxed and dead,
The twining plants their withered berries shed,
And feels therewith the treachery of the sun,
And knows the pleasant time is well-nigh done.

In such St. Luke's short summer lived these men,
Nearing the goal of threescore years and ten ;
The elders of the town their comrades were,
And they to them were waxen now as dear
As ancient men to ancient men can be ;
Grave matters of belief and polity
They spoke of oft, but not alone of these ;
For in their times of idleness and ease
They told of poets' vain imaginings,
And memories vague of half-forgotten things,
Not true nor false, but sweet to think upon.

For nigh the time when first that land they won,
When new-born March made fresh the hopeful air,
The wanderers sat within a chamber fair,
Guests of that city's rulers ; when the day
Far from the sunny noon had fallen away ;
The sky grew dark, and on the window-pane
They heard the beating of the sudden rain.
Then, all being satisfied with plenteous feast,
There spoke an ancient man, the land's chief priest.
Who said, 'Dear guests, the year begins to-day,
And fain are we, before it pass away,
To hear some tales of that now altered world,
Wherefrom our fathers in old time were hurled
By the hard hands of fate and destiny.
Nor would ye hear perchance unwillingly
How we have dealt with stories of the land
Wherein the tombs of our forefathers stand :
Wherefore henceforth two solemn feasts shall be
In every month, at which some history
Shall crown our joyance ; and this day, indeed,

I have a story ready for our need,
If ye will hear it ; though perchance it is
That many things therein are writ amiss,
This part forgotten, that part grown too great
For these things, too, are in the hands of fate',

They cried aloud for joy to hear him speak,
And as again the sinking sun did break
Through the dark clouds and blazed adown the hall,
His clear thin voice upon their ears did fall,
Telling a tale of times long passed away,
When men might cross a kingdom in a day,
And kings remembered they should one day die,
And all folk dwelt in great simplicity.

ATALANTA'S RACE

ARGUMENT

Atalanta, daughter of King Schoeneus, not willing to lose her virgin's estate, made it a law to all suitors that they should run a race with her in the public place, and if they failed to overcome her should die unrevenged; and thus many brave men perished. At last came Milanion, the son of Amphidamas, who, outrunning her with the help of Venus, gained the virgin and wedded her.

Through thick Arcadian woods a hunter went,
Following the beasts up, on a fresh spring day;
But since his horn-tipped bow, but seldom bent,
Now at the noontide nought had happed to slay,
Within a vale he called his hounds away,
Hearkening the echoes of his lone voice cling
About the cliffs and through the beech-trees ring.

But when they ended, still awhile he stood,
And but the sweet familiar thrush could hear,
And all the day-long noises of the wood,
And o'er the dry leaves of the vanished year
His hounds' feet pattering as they drew anear,
And heavy breathing from their heads low hung,
To see the mighty cornel bow unstrung.

Then smiling did he turn to leave the place,
But with his first step some new fleeting thought
A shadow cast across his sun-burnt face ;
I think the golden net that April brought
From some warm world his wavering soul had caught ;
For, sunk in vague sweet longing, did he go
Betwixt the trees with doubtful steps and slow.

Yet howsoever slow he went, at last
The trees grew sparser, and the wood was done ;
Whereon one farewell, backward look he cast,
Then, turning round to see what place was won,
With shaded eyes looked underneath the sun,
And o'er green meads and new-turned furrows brown
Beheld the gleaming of King Schoeneus' town.

So thitherward he turned, and on each side
The folk were busy on the teeming land,
And man and maid from the brown furrows cried,
Or midst the newly-blossomed vines did stand,
And as the rustic weapon pressed the hand
Thought of the nodding of the well-filled ear,
Or how the knife the heavy bunch should shear.

Merry it was : about him sung the birds,
The spring flowers bloomed along the firm dry road,

The sleek-skinned mothers of the sharp-horned herds
Now for the barefoot milking-maidens lowed ;
While from the freshness of his blue abode,
Glad his death-bearing arrows to forget,
The broad sun blazed, nor scattered plagues as yet.

Through such fair things unto the gates he came,
And found them open, as though peace were there ;
Wherethrough, unquestioned of his race or name,
He entered, and along the streets gan fare,
Which at the first of folk were well-nigh bare ;
But pressing on, and going more hastily,
Men hurrying too he gan at last to see.

Following the last of these, he still pressed on,
Until an open space he came unto,
Where wreaths of fame had oft been lost and won,
For feats of strength folk there were wont to do.
And now our hunter looked for something new,
Because the whole wide space was bare, and stilled
The high seats were, with eager people filled.

There with the others to a seat he gat,
Whence he beheld a broidered canopy,
Neath which in fair array King Schœneus sat
Upon his throne with councillors thereby ;

And underneath his well-wrought seat and high
He saw a golden image of the sun,
A silver image of the Fleet-foot One.

A brazen altar stood beneath their feet
Whereon a thin flame flickered in the wind,
Nigh this a herald clad in raiment meet
Made ready even now his horn to wind,
By whom a huge man held a sword, entwined
With yellow flowers ; these stood a little space
From off the altar, nigh the starting-place.

And there two runners did the sign abide,
Foot set to foot—a young man slim and fair
Crisp-haired, well knit, with firm limbs often tried
In places where no man his strength may spare ;
Dainty his thin coat was, and on his hair
A golden circlet of renown he wore,
And in his hand an olive garland bore.

But on this day with whom shall he contend ?
A maid stood by him like Diana clad
When in the woods she lists her bow to bend,
Too fair for one to look on and be glad,
Who scarcely yet has thirty summers had,
If he must still behold her from afar ;
Too fair to let the world live free from war.

She seemed all earthly matters to forget;
Of all tormenting lines her face was clear,
Her wide grey eyes upon the goal were set
Calm and unmoved as though no soul were near;
But her foe trembled as a man in fear,
Nor from her loveliness one moment turned
His anxious face with fierce desire that burned.

Now through the hush there broke the trumpet's clang
Just as the setting sun made eventide.
Then from light feet a spurt of dust there sprang,
And swiftly were they running side by side;
But silent did the thronging folk abide
Until the turning-post was reached at last,
And round about it still abreast they passed.

But when the people saw how close they ran,
When halfway to the starting-point they were,
A cry of joy broke forth, whereat the man
Headed the white-foot runner, and drew near
Unto the very end of all his fear;
And scarce his straining feet the ground could feel,
And bliss unhoped for o'er his heart gan steal.

But midst the loud victorious shouts he heard
Her footsteps drawing nearer, and the sound
Of fluttering raiment, and thereat afeard

His flushed and eager face he turned around,
And even then he felt her past him bound
Fleet as the wind, but scarcely saw her there
Till on the goal she laid her fingers fair.

There stood she breathing like a little child
Amid some warlike clamour laid asleep;
For no victorious joy her red lips smiled,
Her cheek its wonted freshness did but keep;
No glance lit up her clear grey eyes and deep,
Though some divine thought softened all her face
As once more rang the trumpet through the place.

But her late foe stopped short amidst his course,
One moment gazed upon her piteously,
Then with a groan his lingering feet did force
To leave the spot whence he her eyes could see;
And, changed like one who knows his time must be
But short and bitter, without any word
He knelt before the bearer of the sword;

Then high rose up the gleaming deadly blade,
Bared of its flowers, and through the crowded place
Was silence now, and midst of it the maid
Went by the poor wretch at a gentle pace,
And he to hers upturned his sad white face;

Nor did his eyes behold another sight
Ere on his soul there fell eternal night.

So was the pageant ended, and all folk
Talking of this and that familiar thing
In little groups from that sad concourse broke,
For now the shrill bats were upon the wing,
And soon dark night would slay the evening,
And in dark gardens sang the nightingale
Her little-heeded, oft-repeated tale.

And with the last of all the hunter went,
Who, wondering at the strange sight he had seen,
Prayed an old man to tell him what it meant,
Both why the vanquished man so slain had been,
And if the maiden were an earthly queen,
Or rather what much more she seemed to be,
No sharer in the world's mortality.

'Stranger', said he, 'I pray she soon may die
Whose lovely youth has slain so many an one!
King Schœneus' daughter is she verily,
Who when her eyes first looked upon the sun
Was fain to end her life but new begun,
For he had vowed to leave but men alone
Sprung from his loins when he from earth was gone.

'Therefore he bade one leave her in the wood,
And let wild things deal with her as they might,
But this being done, some cruel god thought good
To save her beauty in the world's despite:
Folk say that her, so delicate and white
As now she is, a rough root-grubbing bear
Amidst her shapeless cubs at first did rear.

'In course of time the woodfolk slew her nurse,
And to their rude abode the youngling brought,
And reared her up to be a kingdom's curse,
Who grown a woman, of no kingdom thought,
But armed and swift, mid beasts destruction wrought,
Nor spared two shaggy centaur kings to slay
To whom her body seemed an easy prey.

'So to this city, led by fate, she came;
Whom known by signs, whereof I cannot tell,
King Schœneus for his child at last did claim,
Nor otherwhere since that day doth she dwell,
Sending too many a noble soul to hell—
What ! thine eyes glisten ! what then, thinkest thou
Her shining head unto the yoke to bow?

'Listen, my son, and love some other maid,
For she the saffron gown will never wear,

And on no flower-strewn couch shall she be laid,
Nor shall her voice make glad a lover's ear :
Yet if of Death thou hast not any fear,
Yea, rather, if thou lov'st him utterly,
Thou still may'st woo her ere thou com'st to die,

'Like him that on this day thou saw'st lie dead ;
For, fearing as I deem the Sea-born One,
The maid has vowed e'en such a man to wed
As in the course her swift feet can outrun,
But whoso fails herein, his days are done :
He came the nighest that was slain to-day,
Although with him I deem she did but play.

'Behold, such mercy Atalanta gives
To those that long to win her loveliness;
Be wise ! be sure that many a maid there lives
Gentler than she, of beauty little less,
Whose swimming eyes thy loving words shall bless,
When in some garden, knee set close to knee,
Thou sing'st the song that love may teach to thee'.

So to the hunter spake that ancient man,
And left him for his own home presently:
But he turned round, and through the moonlight wan
Reached the thick wood, and there twixt
tree and tree

Distraught he passed the long night feverishly,
Twixt sleep and waking, and at dawn arose
To wage hot war against his speechless foes.

There to the hart's flank seemed his shaft to grow,
As panting down the broad green glades he flew,
There by his horn the Dryads well might know
His thrust against the bear's heart had been true,
And there Adonis' bane his javelin slew,
But still in vain through rough and smooth he went,
For none the more his restlessness was spent.

So wandering, he to Argive cities came,
And in the lists with valiant men he stood,
And by great deeds he won him praise and fame,
And heaps of wealth for little-valued blood;
But none of all these things, or life, seemed good
Unto his heart, where still unsatisfied
A ravenous longing warred with fear and pride.

Therefore it happed when but a month had gone
Since he had left King Schœneus' city old,
In hunting-gear again, again alone
The forest-bordered meads did he behold,
Where still mid thoughts of August's quivering gold
Folk hoed the wheat, and clipped the vine in trust
Of faint October's purple-foaming must.

And once again he passed the peaceful gate,
While to his beating heart his lips did lie,
That owning not victorious love and fate,
Said, half aloud, 'And here too must I try,
To win of alien men the mastery,
And gather for my head fresh meed of fame
And cast new glory on my father's name'.

In spite of that, how beat his heart, when first
Folk said to him, 'And art thou come to see
That which still makes our city's name accurst
Among all mothers for its cruelty?
Then know indeed that fate is good to thee,
Because to-morrow a new luckless one
Against the whitefoot maid is pledged to run'.

So on the morrow with no curious eyes
As once he did, that piteous sight he saw,
Nor did that wonder in his heart arise
As toward the goal the conquering maid gan draw,
Nor did he gaze upon her eyes with awe:
Too full the pain of longing filled his heart
For fear or wonder there to have a part.

But O, how long the night was ere it went!
How long it was before the dawn begun
Showed to the wakening birds the sun's intent

That not in darkness should the world be done !
And then, and then, how long before the sun
Bade silently the toilers of the earth
Get forth to fruitless cares or empty mirth !

And long it seemed that in the market-place
He stood and saw the chaffering folk go by,
Ere from the ivory throne King Schœneus' face
Looked down upon the murmur royally,
But then came trembling that the time was nigh
When he midst pitying looks his love must claim,
And jeering voices must salute his name.

But as the throng he pierced to gain the throne,
His alien face distraught and anxious told
What hopeless errand he was bound upon,
And, each to each, folk whispered to behold
His godlike limbs; nay, and one woman old
As he went by must pluck him by the sleeve
And pray him yet that wretched love to leave.

For sidling up she said, 'Canst thou live twice,
Fair son? canst thou have joyful youth again,
That thus thou goest to the sacrifice,
Thyself the victim ? nay then, all in vain
Thy mother bore her longing and her pain,

And one more maiden on the earth must dwell
Hopeless of joy, nor fearing death and hell.

'O, fool, thou knowest not the compact then
That with the three-formed goddess she has made
To keep her from the loving lips of men,
And in no saffron gown to be arrayed,
And therewithal with glory to be paid,
And love of her the moonlit river sees
White gainst the shadow of the formless trees.

'Come back, and I myself will pray for thee
Unto the sea-born framer of delights,
To give thee her who on the earth may be
The fairest stirrer up to death and fights,
To quench with hopeful days and joyous nights
The flame that doth thy youthful heart consume;
Come back, nor give thy beauty to the tomb'.

How should he listen to her earnest speech ?
Words, such as he not once or twice had said
Unto himself, whose meaning scarce could reach
The firm abode of that sad hardihead —
He turned about, and through the market-stead
Swiftly he passed, until efore the throne
In the cleared space he stood at last alone.

Then said the King, 'Stranger, what dost
thou here ?
Have any of my folk done ill to thee ?
Or art thou of the forest men in fear ?
Or art thou of the sad fraternity
Who still will strive my daughter's mates to be,
Staking their lives to win to earthly bliss
The lonely maid, the friend of Artemis ?'

'O King', he said, 'thou sayest the word indeed;
Nor will I quit the strife till I have won
My sweet delight, or death to end my need.
And know that I am called Milanion,
Of King Amphidamas the well-loved son:
So fear not that to thy old name, O King,
Much loss or shame my victory will bring'.

'Nay, Prince', said Schœneus, 'welcome to
this land
Thou wert indeed, if thou wert here to try
Thy strength gainst some one mighty of his hand;
Nor would we grudge thee well-won mastery.
But now, why wilt thou come to me to die,
And at my door lay down thy luckless head,
Swelling the band of the unhappy dead,

'Whose curses even now my heart doth fear ?
Lo, I am old, and know what life can be,
And what a bitter thing is death anear.
O son ! be wise, and hearken unto me,
And if no other can be dear to thee,
At least as now, yet is the world full wide,
And bliss in seeming-hopeless hearts may hide :

'But if thou losest life, then all is lost'.
'Nay, King', Milanion said, 'thy words are vain.
Doubt not that I have counted well the cost.
But say, on what day wilt thou that I gain
Fulfilled delight, or death to end my pain ?
Right glad were I if it could be to-day,
And all my doubts at rest for ever lay'.

'Nay', said King Schœneus, 'thus it shall
not be,
But rather shalt thou let a month go by,
And weary with thy prayers for victory
What god thou know'st the kindest and most nigh.
So doing, still perchance thou shalt not die:
And with my goodwill wouldst thou
have the maid
For of the equal gods I grow afraid.

'And until then, O Prince, be thou my guest,
And all these troublous things awhile forget'.
'Nay', said he, 'couldst thou give my soul good rest,
And on mine head a sleepy garland set,
Then had I scaped the meshes of the net,
Nor shouldst thou hear from me another word;
But now, make sharp thy fearful heading sword.

'Yet will I do what son of man may do,
And promise all the gods may most desire,
That to myself I may at least be true;
And on that day my heart and limbs so tire,
With utmost strain and measureless desire,
That, at the worst, I may but fall asleep
When in the sunlight round that sword shall sweep'.

He went therewith, nor anywhere would bide,
But unto Argos restlessly did wend;
And there, as one who lays all hope aside,
Because the leech has said his life must end,
Silent farewell he bade to foe and friend,
And took his way unto the restless sea,
For there he deemed his rest and help might be.

Upon the shore of Argolis there stands
A temple to the goddess that he sought,
That, turned unto the lion-bearing lands,
Fenced from the east, of cold winds hath no thought,
Though to no homestead there the sheaves are
brought,
No groaning press torments the close-clipped murk,
Lonely the fane stands, far from all men's work.

Pass through a close, set thick with
myrtle-trees,
Through the brass doors that guard the holy place,
And entering, hear the washing of the seas
That twice a-day rise high above the base,
And with the south-west urging them, embrace
The marble feet of her that standeth there
That shrink not, naked though they be and fair.

Small is the fane through which the seawind
sings
About Queen Venus' well-wrought image white,
But hung around are many precious things,
The gifts of those who, longing for delight,
Have hung them there within the goddess' sight,
And in return have taken at her hands
The living treasures of the Grecian lands.

And thither now has come Milanion,
And showed unto the priests' wide open eyes
Gifts fairer than all those that there have shone,
Silk cloths, inwrought with Indian fantasies,
And bowls inscribed with sayings of the wise
Above the deeds of foolish living things,
And mirrors fit to be the gifts of kings.

And now before the Sea-born One he stands,
By the sweet veiling smoke made dim and soft,
And while the incense trickles from his hands,
And while the odorous smoke-wreaths hang aloft,
Thus doth he pray to her : 'O Thou, who oft
Hast holpen man and maid in their distress,
Despise me not for this my wretchedness !

'O goddess, among us who dwell below,
Kings and great men, great for a little while,
Have pity on the lowly heads that bow,
Nor hate the hearts that love them without guile ;
Wilt thou be worse than these, and is thy smile
A vain device of him who set thee here,
An empty dream of some artificer ?

'O, great one, some men love, and are ashamed ;
Some men are weary of the bonds of love ;

Yea, and by some men lightly art thou blamed,
That from thy toils their lives they cannot move,
And mid the ranks of men their manhood prove.
Alas ! O goddess, if thou slayest me
What new immortal can I serve but thee ?

'Think then, will it bring honour to thy head
If folk say, "Everything aside he cast
And to all fame and honour was he dead,
And to his one hope now is dead at last,
Since all unholpen he is gone and past.
Ah, the gods love not man, for certainly,
He to his helper did not cease to cry".

'Nay, but thou wilt help; they who died before
Not single-hearted as I deem came here,
Therefore unthanked they laid their gifts before
Thy stainless feet, still shivering with their fear,
Lest in their eyes their true thought might appear,
Who sought to be the lords of that fair town,
Dreaded of men and winners of renown.

'O Queen, thou knowest I pray not for this:
O set us down together in some place
Where not a voice can break our heaven of bliss,
Where nought but rocks and I can see her face,
Softening beneath the marvel of thy grace,

Where not a foot our vanished steps can track—
The golden age, the golden age come back !

'O fairest, hear me now who do thy will,
Plead for thy rebel that she be not slain,
But live and love and be thy servant still ;
Ah, give her joy and take away my pain,
And thus two long-enduring servants gain.
An easy thing this is to do for me,
What need of my vain words to weary thee !

'But none the less, this place will I not leave
Until I needs must go my death to meet,
Or at thy hands some happy sign receive
That in great joy we twain may one day greet
Thy presence here and kiss thy silver feet,
Such as we deem thee, fair beyond all words,
Victorious o'er our servants and our lords'.

Then from the altar back a space he drew
But from the Queen turned not his face away,
But gainst a pillar leaned, until the blue
That arched the sky, at ending of the day,
Was turned to ruddy gold and changing grey,
And clear, but low, the nigh-ebbed windless sea
In the still evening murmured ceaselessly.

And there he stood when all the sun was down
Nor had he moved, when the dim golden light,
Like the far lustre of a godlike town,
Had left the world to seeming-hopeless night,
Nor would he move the more when wan moonlight
Streamed through the pillars for a little while,
And lighted up the white Queen's changeless smile.

Nought noted he the shallow-flowing sea
As step by step it set the wrack a-swim ;
The yellow torchlight nothing noted he
Wherein with fluttering gown and half-bared limb
The temple damsels sung their midnight hymn;
And nought the doubled stillness of the fane
When they were gone and all was hushed again.

But when the waves had touched the marble base,
And steps the fish swim over twice a-day,
The dawn beheld him sunken in his place
Upon the floor; and sleeping there he lay,
Not heeding aught the little jets of spray
The roughened sea brought nigh, across him cast,
For as one dead all thought from him had passed.

Yet long before the sun had showed his head,
Long ere the varied hangings on the wall

Had gained once more their blue and green and red,
He rose as one some well-known sign doth call
When war upon the city's gates doth fall,
And scarce like one fresh risen out of sleep,
He gan again his broken watch to keep.

Then he turned round; not for the sea-gull's cry
That wheeled above the temple in his flight,
Not for the fresh south wind that lovingly
Breathed on the new-born day and dying night,
But some strange hope twixt fear and great delight
Drew round his face, now flushed, now pale and wan,
And still constrained his eyes the sea to scan.

Now a faint light lit up the southern sky,
Not sun nor moon, for all the world was grey,
But this a bright cloud seemed, that drew anigh,
Lighting the dull waves that beneath it lay
As toward the temple still it took its way,
And still grew greater, till Milanion
Saw nought for dazzling light that round him shone.

But as he staggered with his arms outspread,
Delicious unnamed odours breathed around ;
For languid happiness he bowed his head,

And with wet eyes sank down upon the ground,
Nor wished for aught, nor any dream he found
To give him reason for that happiness,
Or make him ask more knowledge of his bliss.

At last his eyes were cleared, and he could see
Through happy tears the goddess face to face
With that faint image of Divinity,
Whose well-wrought smile and dainty changeless grace
Until that morn so gladdened all the place ;
Then he, unwitting, cried aloud her name
And covered up his eyes for fear and shame.

But through the stillness he her voice could hear
Piercing his heart with joy scarce bearable,
That said, 'Milanion, wherefore dost thou fear ?
I am not hard to those who love me well ;
List to what I a second time will tell,
And thou mayest hear perchance, and live to save
The cruel maiden from a loveless grave.

'See, by my feet three golden apples lie—
Such fruit among the heavy roses falls,
Such fruit my watchful damsels carefully
Store up within the best loved of my walls,

Ancient Damascus, where the lover calls
Above my unseen head, and faint and light
The rose-leaves flutter round me in the night.

'And note, that these are not alone most fair
With heavenly gold, but longing strange they bring
Unto the hearts of men, who will not care,
Beholding these, for any once-loved thing
Till round the shining sides their fingers cling.
And thou shalt see thy well-girt swiftfoot maid
By sight of these amidst her glory stayed.

'For bearing these within a scrip with thee,
When first she heads thee from the starting-place
Cast down the first one for her eyes to see,
And when she turns aside make on apace,
And if again she heads thee in the race
Spare not the other two to cast aside
If she not long enough behind will bide.

'Farewell, and when has come the happy time
That she Diana's raiment must unbind
And all the world seems blessed with Saturn's clime
And thou with eager arms about her twined
Beholdest first her grey eyes growing kind,
Surely, O trembler, thou shalt scarcely then
Forget the Helper of unhappy men'.

Milanion raised his head at this last word,
For now so soft and kind she seemed to be,
No longer of her Godhead was he feared;
Too late he looked, for nothing could he see
But the white image glimmering doubtfully
In the departing twilight cold and grey,
And those three apples on the steps that lay.

These then he caught up quivering with delight,
Yet fearful lest it all might be a dream,
And though aweary with the watchful night,
And sleepless nights of longing, still did deem
He could not sleep; but yet the first sunbeam
That smote the fane across the heaving deep
Shone on him laid in calm untroubled sleep.

But little ere the noontide did he rise,
And why he felt so happy scarce could tell
Until the gleaming apples met his eyes.
Then leaving the fair place where this befell
Oft he looked back as one who loved it well,
Then homeward to the haunts of men gan wend
To bring all things unto a happy end.

Now has the lingering month at last gone by,
Again are all folk round the running place,
Nor other seems the dismal pageantry
Than heretofore, but that another face
Looks o'er the smooth course ready for the race,
For now, beheld of all, Milanion
Stands on the spot he twice has looked upon.

But yet—what change is this that holds the maid ?
Does she indeed see in his glittering eye
More than disdain of the sharp shearing blade,
Some happy hope of help and victory ?
The others seemed to say, 'We come to die,
Look down upon us for a little while,
That, dead, we may bethink us of thy smile'.

But he—what look of mastery was this
He cast on her ? why were his lips so red ?
Why was his face so flushed with happiness ?
So looks not one who deems himself but dead,
E'en if to death he bows a willing head ;
So rather looks a god well pleased to find
Some earthly damsel fashioned to his mind.

Why must she drop her lids before his gaze,
And even as she casts adown her eyes

Redden to note his eager glance of praise,
And wish that she were clad in other guise ?
Why must the memory to her heart arise
Of things unnoticed when they first were heard,
Some lover's song, some answering maiden's word ?

What makes these longings, vague, without a name,
And this vain pity never felt before,
This sudden languor, this contempt of fame,
This tender sorrow for the time past o'er,
These doubts that grow each minute more and more ?
Why does she tremble as the time grows near,
And weak defeat and woeful victory fear ?

Now while she seemed to hear her beating heart,
Above their heads the trumpet blast rang out
And forth they sprang ; and she must play her part.
Then flew her white feet, knowing not a doubt,
Though slackening once, she turned her head about,
But then she cried aloud and faster fled
Than e'er before, and all men deemed him dead.

But with no sound he raised aloft his hand,
And thence what seemed a ray of light there flew
And past the maid rolled on along the sand;
Then trembling she her feet together drew
And in her heart a strong desire there grew
To have the toy; some god she thought had given
That gift to her, to make of earth a heaven.

Then from the course with eager steps she ran,
And in her odorous bosom laid the gold.
But when she turned again, the great-limbed man,
Now well ahead she ailed not to behold,
And mindful of her glory waxing cold,
Sprang up and followed him in hot pursuit,
Though with one hand she touched the golden fruit.

Note too, the bow that she was wont to bear
She laid aside to grasp the glittering prize,
And o'er her shoulder from the quiver fair
Three arrows fell and lay before her eyes
Unnoticed, as amidst the people's cries
She sprang to head the strong Milanion,
Who now the turning-post had well-nigh won.

But as he set his mighty hand on it
White fingers underneath his own were laid,

And white limbs from his dazzled eyes did flit,
Then he the second fruit cast by the maid:
She ran awhile, and then as one afraid
Wavered and stopped, and turned and made no stay,
Until the globe with its bright fellow lay.

Then, as a troubled glance she cast around
Now far ahead the Argive could she see,
And in her garment's hem one hand she wound
To keep the double prize, and strenuously
Sped o'er the course, and little doubt had she
To win the day, though now but scanty space
Was left betwixt him and the winning place.

Short was the way unto such winged feet,
Quickly she gained upon him till at last
He turned about her eager eyes to meet
And from his hand the third fair apple cast.
She wavered not, but turned and ran so fast
After the prize that should her bliss fulfil,
That in her hand it lay ere it was still.

Nor did she rest, but turned about to win
Once more, an unblest woeful victory—
And yet—and yet—why does her breath begin
To fail her, and her feet drag heavily ?
Why fails she now to see if far or nigh

The goal is ? why do her grey eyes grow dim ?
Why do these tremors run through every limb ?

She spreads her arms abroad some stay to find,
Else must she fall indeed, and findeth this,
A strong man's arms about her body twined.
Nor may she shudder now to feel his kiss,
So wrapped she is in new unbroken bliss :
Made happy that the foe the prize hath won,
She weeps glad tears for all her glory done.

Shatter the trumpet, hew adown the posts !
Upon the brazen altar break the sword,
And scatter incense to appease the ghosts
Of those who died here by their own award.
Bring forth the image of the mighty Lord,
And her who unseen o'er the runners hung,
And did a deed for ever to be sung.

Here are the gathered folk, make no delay,
Open King Schœneus' well-filled treasury,
Bring out the gifts long hid from light of day,
The golden bowls o'erwrought with imagery,
Gold chains, and unguents brought from over sea,

The saffron gown the old Phœnician brought,
Within the temple of the Goddess wrought.

O ye, O damsels, who shall never see
Her, that Love's servant bringeth now to you,
Returning from another victory,
In some cool bower do all that now is due !
Since she in token of her service new
Shall give to Venus offerings rich enow,
Her maiden zone, her arrows, and her bow.

So when his last word's echo died away,
The growing wind at end of that wild day
Alone they heard, for silence bound them all ;
Yea, on their hearts a weight had seemed to fall,
As unto the scarce-hoped felicity
The tale grew round—the end of life so nigh,
The aim so little, and the joy so vain—
For as a child's unmeasured joy brings pain
Unto a grown man holding grief at bay,
So the old fervent story of that day
Brought pain half-sweet, to these : till now the fire
Upon the hearth sent up a flickering spire
Of ruddy flame as fell the burned-through logs,
And, waked by sudden silence, grey old dogs,
The friends of this or that man, rose and fawned

On hands they knew ; withal once more there dawned
The light of common day on those old hearts,
And all were ready now to play their parts,
And take what feeble joy might yet remain
In place of all they once had hoped to gain.

Now on the second day that these did meet
March was a-dying through soft days and sweet,
Too hopeful for the wild days yet to be ;
But in the hall that ancient company,
Not lacking younger folk that day at least,
Softened by spring were gathered at the feast,
And as the time drew on, throughout the hall
A horn was sounded, giving note to all
That they at last the looked-for tale should hear.

Then spake a wanderer, 'O kind hosts and dear,
Hearken a little unto such a tale
As folk with us will tell in every vale
About the yule-tide fire, whenas the snow
Deep in the passes, letteth men to go
From place to place : now there few great folk be,
Although we upland men have memory
Of ills kings did us ; yet as now indeed
Few have much wealth, few are in utter need.

Like the wise ants a kingless, happy folk
We long have been, not galled by any yoke,
But the white leaguer of the winter tide
Whereby all men at home are bound to bide.
—Alas, my folly ! how I talk of it,
As though from this place where to-day we sit
The way thereto were short—Ah, would to God!
Upon the snow-freed herbage now I trod !
But pardon, sirs ; the time goes swiftly by,
Hearken a tale of conquering destiny'.

ATALANTA'S RACE

ARGUMENT

Atalanta, daughter of King Schœneus, not willing to lose her virgin's estate, made it a law to all suitors that they should run a race with her in the public place, and if they failed to overcome her should die unrevenged ; and thus many brave men perished. At last came Milanion, the son of Amphidamas, who outrunning her with the help of Venus, gained the virgin and wedded her.

For the Title and for the story of Atalanta see **Introduction.**

Argument—summary of the story ; gist of the poem. আখ্যানের সংক্ষিপ্ত বিবরণ। 'Schœneus' is pronounced *Shee-nyoos.*

Lose her virgin's estate—cease to be a virgin ; i.e. marry ; তাঁহার কুমারী অবস্থা পরিত্যাগ করিতে অর্থাৎ বিবাহিতা হইতে।

Virgin's estate—condition of being a virgin. 'Estate' is a longer form of 'state' and is here used in the archaic sense of 'condition' ; cf. 'the holy *estate* of matrimony'. It now means 'landed property'.

Made it a law to—laid it down as a condition binding on ; made it a compulsory rule for ; এই অলঙ্ঘ্য নিয়ম করিলেন।

Law—rule ; নিয়ম। *Suitors*—wooers, those young men who sought her hand in marriage ; বিবাহার্থী।

The public place—i.e. the Circus, or public race-course. It was (among the Romans) a flat, open space, round which temporary wooden platforms were erected for the spectators ; সাধারণ রঙ্গস্থল।

Overcome—beat ; অতিক্রম করা। *Unrevenged*—without any claim to have his death avenged ; i.e. on the understanding that his relatives would not have any grievance against Atalanta's family ; অপ্রতিহিংসিত।

Brave—because they accepted Atalanta's terms ; সাহসী।

Perished—died ; were beheaded, because they aspired to marry Atalanta but were defeated by her in the race ; মরিয়াছিল, এখানে নিহত হইয়াছিল।

Milanion—See **Introduction.** *Amphidamas*—son of Aleus, King of Arcadia. *Outrunning her*—running faster than her ; defeating Atalanta in the race ; তাঁহাকে দৌড়াইয়া অতিক্রম করিয়া।

Help of Venus—Venus, the Goddess of Love, gave Milanion three golden apples and directed him to throw them before Atalanta when she was running. As Atalanta picked these up, Milanion gained on her and so won the race. *Gained the virgin*—obtained Atalanta as his bride ; কুমারীকে পত্নীরূপে লাভ করিলেন। *Wedded*—married.

Grammar, &c. :—*Willing*—agrees with 'Atalanta'. *Made it a law*—'It' is the formal object, introducing the real objects—the noun clauses ('that......unrevenged'), which are in apposition to 'it'. *Law*—predicate noun. *Race*—cognate object. *Should die*—that they should die. *Unrevenged*—predicate adjective.

সরলার্থ :—রাজা Schœneus'এর কন্যা Atalanta'র বিবাহ করিবার ইচ্ছা ছিল না। যাহাতে তিনি কুমারীভাবেই থাকিতে পারেন, সে জন্য এক নিয়ম করিয়াছিলেন। সে নিয়ম এই যে, যে কেহ তাঁহাকে বিবাহ করিতে চাহিবেন, তাঁহাকেই সাধারণ রঙ্গস্থলে আসিয়া সেই রাজকন্যার সহিত একত্র দৌড়াইতে হইবে ; যদি তিনি দৌড়াইয়া রাজকন্যাকে অতিক্রম করিতে না পারেন, তবে তাঁহাকে মরিতে হইবে ও সে জন্য তাঁহার কোনও আত্মীয় কোনরূপ প্রতিহিংসাবিধানের চেষ্টা করিতে পারিবেন না। ঐরূপ নিয়ম থাকায় অনেক সাহসী পুরুষই ঐ রাজকন্যাকে পাইতে যাইয়া নিজ-নিজ জীবন হারাইয়াছিলেন। শেষে রাজা Amphidamas'এর পুত্র Milanion আসেন। Venus'এর নিকট সাহায্য পাইয়া তিনি দৌড়াইয়া

কুমারীকে অতিক্রম করিতে সমর্থ হ'ন। তাহাতে তিনি সেই রাজকুমারীকে প্রাপ্ত হ'ন এবং তাঁহাকে বিবাহ করেন।

I

[*Having had no luck till noon, Milanion calls back his hounds from the hunt and withdraws into a valley*].

Through thick Arcadian woods a hunter went,
Following the beasts up, on a fresh spring day :
But since his horn-tipped bow, but seldom bent,
Now at the noontide nought had happed to slay,
Within a vale he called his hounds away,
Hearkening the echoes of his lone voice cling
About the cliffs and through the beech-trees ring.

Prose Order :—On a fresh spring day a hunter, following up the beasts, went through thick Arcadian woods ; but since his horn-tipped bow, bent but seldom, had, now at the noontide, happed to slay nought, he, hearkening the echoes of his lone voice cling about the cliffs and ring through the beech trees, called his hounds away within a vale.

Synonyms & Meanings :—*Fresh*—refreshing, cool and clear ; স্নিগ্ধ, রমণীয়, নির্মল। *Spring day*—day in spring. *Following up*—steadily pursuing ; অবিশ্রান্ত অনুসরণ করিয়া, অনবরত তাড়া করিয়া। *Beasts*—animals he was hunting. *Went*—passed. *Thick*—dense ; ঘন, নিবিড়। *Arcadian woods*—forests in Arcadia, Greece. *Since*—because. *Horn-tipped*—having horn caps at its tips, i.e. two ends ; প্রান্তদ্বয়ে শৃঙ্গদ্বারা আবৃত ; আগাদু'টিতে শিংএর তৈয়ারি ঢাক্নি দিয়া ঢাকা। *Bent*—which had been bent, i.e. curved more closely in order to shoot from ; নমিত, অর্থাৎ তীর ছুঁড়িবার চেষ্টায় যাহা নোওয়ান হইয়াছিল। *But*—only. *Seldom*—rarely. *At the noontide*—when it was already

midday. *Happed*—happened, chanced ; দৈবক্রমে সমর্থ হইয়াছিল, পারিয়াছিল। *Slay*—kill. *Nought*—nothing, no animal. *Hearkening*—while listening to ; মন দিয়া শুনিতে শুনিতে। *Lone*—lonely, solitary ; নিভৃত। *Cling*—linger, hang ; সংলগ্নভাবে অবস্থিত হইতে, লাগিয়া থাকিতে। *About*—on all sides of. *Cliffs*—steep rocks. *Ring*—resound, produce clear sounds ; প্রতিধ্বনিত হইতে, স্পষ্ট প্রতিধ্বনি উৎপাদন করিতে। *Hounds*—hunting dogs. *Away*—from the woods. *Within*—inside. *Vale*—valley.

Notes, &c. :—1. *Arcadian*—in Arcadia, a mountainous district in the centre of Peloponnesus, the southern part of Greece. ['Arcadia' also means an ideal region of rural happiness]. *A hunter*—Milanion, the hero of this poem.

2. *Beasts*—Boars or deer are meant. *Up*—steadily, for a long time ; অনবরত, বহুক্ষণ ধরিয়া। *Fresh*—A 'fresh day' is a day on which a 'fresh' (i.e. cool, invigorating) breeze is blowing. *Spring*—The month was April ; see *l.* 18.

3. *Bow*—i.e. arrow shot from bow. 'Bow' is personified, i.e. treated as if it was a living person. *But seldom bent*—which he had few occasions to bend. Milanion had, during his hunt, rarely seen any animal at close quarters ; so it had not been necessary for him to bend his bow in order to shoot.

4. *Now*—at the moment of which the poet is speaking. *At the noontide*—although it was as late as midday (and he had started out to hunt in the morning). 'Noontide' means 'noontime', i.e. noon ; মধ্যাহ্নকাল। Cf. 'Christmastide'. *Nought* (or 'naught')—(poetical for) nothing. *Happed*—(archaic form of) happened.

5. *Called away*—i.e. from the hunt. He did not want to hunt any longer that day.

6. *Hearkening*—used transitively by poetic licence. Connected with 'hark'. In prose, we must say 'hearken to'. *Lone voice*—The hunter was alone in the woods when he called to his hounds to come away ; so his cry was a solitary cry.

7. *Beech-trees*—The beech is a forest tree with smooth bark and glossy leaves. It bears a kind of fruit (called 'mast') that is used as food for swine.

Grammar, &c. :—*Spring*—noun used as epithet adjective.

Bent—past participle passive from 'bend'.

To slay—noun equivalent; object of 'happed', which is a transitive verb. 'Nought' is object of 'slay'.

Cling, ring—infinitives, with 'to' understood. Accusatives with the infinitive; objects of 'hearkening'.

Substance :—One day in spring, Milanion went to hunt in the dense forests of Arcadia. He chased the animals for a long time; but even when it was noon, he had not been able to kill any of them. So calling his hounds back, he entered a valley. Here he heard his voice echoing on the cliffs and among the trees.

N. B. The season is spring. The month is April. The day is a fresh one. The hour is noon. The scene is a dense forest in Arcadia. Who are present? A hunter and his hounds.

Expl. :—It was a cool and bracing day in spring. Milanion went out hunting in the morning. For a long time he kept on pursuing the animals through the dense forests of Arcadia. But it was now noon, and he had not been able to kill any animal: in fact, he had few occasions for even bending his bow in order to shoot arrows, because he had rarely found game within range. So he decided to leave off for the day; and, calling his hounds back from the chase, he turned away from the woods and entered a valley. Here, as he called to his dogs, he heard the echoes of his solitary voice still lingering on the hilltops and ringing among the beech trees.

সরলার্থ ঃ—বসন্তকালের একটি পরিষ্কার দিনে, Arcadia'র নিবিড় বনের ভিতর দিয়া এক শিকারী যাইতেছিলেন। শিকারের জন্য, তিনি অনবরত বহুক্ষণ ধরিয়া জন্তুদের পিছনে পিছনে চলিয়াছিলেন। তাঁহার ধনুকের আগা-দুইটিতে শিঙের ঢাক্নি লাগান ছিল। কিন্তু কাছাকাছি শিকার না পাওয়ায়, সে ধনুকটি তাঁহাকে খুব কমবারই নোওয়াইতে হইয়াছিল। আর, প্রভাত হইতে শিকারের সন্ধানে ফিরিয়াও, এই দুপুর বেলা পর্য্যন্ত তিনি একটি জন্তুও মারিতে পারেন নাই। তাই, তখনকার মত শিকার স্থগিত রাখার ইচ্ছা করিয়া তিনি তাঁহার শিকারী কুকুরগুলিকে ডাকিয়া ফিরাইলেন। সেখানে অপর মানুষ কেহ ছিল না। তাই, তাঁহার একার-ই কণ্ঠস্বর চার পাশের খাড়া পাহাড়গুলির গায়ে লাগিয়া, আর বনের ভিতর beech গাছগুলির মধ্যে কাঁপিয়া কাঁপিয়া প্রতিধ্বনিত হইতে লাগিল। শিকারী নিবিষ্ট-মনে সেই প্রতিধ্বনিগুলি শুনিতে শুনিতে পাহাড়গুলির মধ্যের এক সমতল স্থানে কুকুরগুলিকে একত্র করিয়া লইলেন।

II

[*Milanion stands listening to various sounds in the forest. His panting dogs have returned to him*].

But when they ended, still awhile he stood,
And but the sweet familiar thrush could hear,
And all the day-long noises of the wood,
And o'er the dry leaves of the vanished year
His hounds' feet pattering as they drew anear,
And heavy breathing from their heads low hung,
To see the mighty cornel bow unstrung.

Prose Order :—But when they ended, he stood still awhile, and could hear but the sweet familiar thrush, and all the day-

long noises of the wood, and his hounds' feet pattering over the dry leaves of the vanished year as they drew anear, and heavy breathing from their heads hung low to see the mighty cornel bow unstrung.

Synonyms & Meanings :—*They*—i.e. the echoes. *Ended*—ceased, died away. *Still*—motionless ; স্থির, নিস্পন্দ। ['Still' may mean 'even then', তখনও।] *Awhile*—a while, for a short time ; অল্প কিছুক্ষণের জন্য। *But*—only. *The sweet familiar thrush*—i.e. the sweet and well-known song of the thrush. *Day-long*—lasting for the whole day ; দিবসব্যাপী। *Noises of*—usually heard in. *Wood*—forest. *His hounds' feet*—i.e. the feet of his hounds. *Pattering*—making a series of low and rapid noises, as they ran with short quick steps ; ক্ষিপ্র পদক্ষেপের অনুচ্চ শব্দ। *Of*—which had fallen during. *Vanished*—passed away, ended ; অতীত, গত। *They*—the hounds. *Anear*—near. *Heavy*—deep, and so audible ; দীর্ঘ। *Hung*—which were hung. *Low*—down. *To see*—because they saw. *Mighty*—massive, huge. *Cornel bow*—bow made of the wood of the cornelian cherry ; cornelian cherry কাষ্ঠে প্রস্তুত ধনু। *Unstrung*—having its string loosened ; অসংবদ্ধ গুণ, যাহার ছিলা আলগা করা হইয়াছিল।

Notes, &c. :—8. *But*—although he had made up his mind to leave the woods. *When they ended*—when he could no longer hear the echoes of his voice.

9. *Sweet familiar thrush*—It is the song of the thrush that is 'sweet' (i.e. pleasant to hear) and 'familiar' (i.e. well-known)—not the thrush itself ; transferred epithet. The 'thrush' is a small, plainly-coloured song bird ; its song is very sweet and has considerable range. Its song is 'familiar', because it is heard everywhere, it being in the habit of frequenting plantations and seeking its food in gardens.

10. *Noises of the wood*—as contrasted with the song of the thrush, which is heard even in towns and villages. These 'noises'

are the rustling of leaves, the babbling of brooks, the chirping of insects, &c.

11. *Vanished year*—the year that had just gone by. The Roman year originally began in March (which explains the names September or 'seventh month', October or 'eighth month', &c.). The Elder who tells this tale of Atalanta's Race follows the Roman Calendar ; যে বৎসর সবে মাত্র গত হইয়াছে।

12. *Pattering*—To 'patter' is to 'make a noise like that of quick, short steps'. It is the frequentative form from 'pat', to strike gently. *Anear*—(archaic for) near.

13. *Heavy breathing*—because the dogs were out of breath. *Heads—strictly*, mouths and nostrils. *Low hung*—hung down in shame, for they had not been able to seize any of the beasts.

14. *See......unstrung*—Since Milanion had loosened the string of his bow, the dogs understood that he was not going to hunt any longer that day. *Cornel*—i.e. cornelian cherry, a tree that yields a very hard and tough wood, which is much used in making mathematical instruments. *Unstrung*—When a bow is not to be used, its string is relaxed or loosened ; and such a bow is an 'unstrung' bow.

Grammar, &c. :—*Still*—predicate adj. It is an adverb if it means, 'even then', 'nevertheless'.

Awhile—adverb. The objects of 'hear' are 'thrush', 'noises', 'feet', and 'breathing'. *But*—adverb.

Day-long—compound adj. Cf. 'sidelong'. *Hounds'*—genitive plural.

As......anear—adverb clause of time.

To see—adverb equivalent, stating a reason ; qualifies 'hung'. *Unstrung*—predicate adj. agreeing with 'bow' ; participle from the verb 'unstring'.

Substance :—When the echoes of his voice died away, the hunter paused for a little while. He stood listening to the song

of the thrush, to the noises heard in a wood during the day, to the crackling sound made by his hounds as they hurried towards him over the dry leaves, and to their panting. When the dogs saw that he had loosened the string of his bow of cornelian cherry and did not intend to continue the hunt, they hung down their heads, as if in shame.

Expl. :—But Milanion did not leave the woods at once. When the echoes of his voice died away, he stood motionless for a while, listening to various sounds. He heard the melodious and well-known song of the thrush. He also heard other noises such as are usual in a forest throughout the day. In answer to his call, his hounds hurried towards him over the dry leaves lying about on the ground—leaves that had fallen from the trees in the autumn of the preceding year. As they came with short, swift steps, he heard the crackling noise that they made when trampling on those leaves. When they were at his side, he heard them panting heavily. They hung down their heads in shame as it were, when they saw that he had, on account of their failure to seize any animal, loosened the string of his massive bow of cornelian cherry, thus showing clearly that he was not going to continue the hunt that day.

সরলার্থ :—কিন্তু ক্রমে প্রতিধ্বনিগুলি থামিয়া গেল। অল্প কিছুক্ষণ সেই শিকারী চুপ করিয়া দাঁড়াইয়া রহিলেন। তখন তিনি thrush পাখীর চেনা গলার মিষ্ট স্বরই কেবল শুনিতে পাইলেন। আর তাহা ভিন্নও কতকগুলি শব্দ তিনি শুনিলেন। বনের মধ্যে সারাদিন ধরিয়া যে সকল শব্দ হইতে থাকে, তাহা তিনি শুনিতে পাইলেন। গত বৎসরের বনের মধ্যের গাছগুলি হইতে যে শুষ্ক পাতার রাশি ঝরিয়া পড়িয়াছিল, শিকারী কুকুরগুলি তাহার উপর দিয়া শীঘ্র চলিবার সময় তাহাদের পায়ে লাগিয়া পাতার শব্দ হইতেছিল। সে শব্দ তিনি শুনিতে পাইলেন। আর, শিকার তখনকার মত বন্ধ রাখিবেন

বলিয়া তিনি শক্ত cornel কাঠে তৈয়ারি তাঁহার প্রকাণ্ড ধনুকের ছিলা আল্‌গা করিয়া দিয়াছিলেন। শিকারী কুকুরগুলি তাহা দেখিয়া মাথা নীচু করিয়া তাঁহার কাছে আসিল। ক্লান্তিতে তাহাদের দীর্ঘশ্বাস বহিতেছিল। কুকুরদের সেই শ্বাসের শব্দও তিনি শুনিতে পাইলেন।

III

[*Strange fancies come to Milanion and darken his face. A vague but pleasant desire takes hold of him. He walks on slowly*].

Then smiling did he turn to leave the place,
But with his first step some new fleeting thought
A shadow cast across his sun-burnt face ;
I think the golden net that April brought
From some warm world his wavering soul had caught;
For, sunk in vague sweet longing, did he go
Betwixt the trees with doubtful steps and slow.

Prose Order :—Then he, smiling, did turn to leave the place ; but, with his first step, some new [and] fleeting thought cast a shadow across his sun-burnt face ; I think [that] the golden net that April brought from some warm world had caught his wavering soul ; for he, sunk in vague sweet longing, did go with doubtful and slow steps betwixt the trees.

Synonyms & Meanings :—*Then*—after standing still for a while. *Did turn*—took a new direction ; প্রত্যাবর্ত্তন করিলেন, গতি পরিবর্ত্তন করিলেন, ফিরিলেন। *To*—in order to. *Leave*—go away from. *With*—as soon as he took. *New*—fresh ; অভিনব। *Fleeting*—transitory, passing away rapidly ; ক্ষণিক, অল্পকাল স্থায়ী। *Thought*—idea. *Cast a shadow across*—shaded, darkened; ছায়াচ্ছন্ন করিল, অন্ধকার করিল। *Sun-burnt*—tanned by exposure to the sun ; রৌদ্রসন্তপ্ত। *I*—i.e. the narrator of the story. *Golden*

net—i.e. the magic charm of the golden sunlight ; স্বর্ণজাল, স্বর্ণবর্ণ সূর্য্যকিরণসমূহের ঐন্দ্রজালিক প্রভাব। *Warm world*—part of the world where the climate is warm. *Caught*—snared, entangled, cast its spell upon ; বদ্ধ করিয়া ফেলিয়াছিল, প্রভাবে অভিভূত করিয়াছিল। *Wavering*—undecided, hesitant ; অস্থির। *Sunk in*—absorbed in, having his whole attention engrossed by ; মগ্ন, অভিভূত। *Vague*—indistinct, not clearly understood ; অস্পষ্ট। *Sweet*—agreeable, delightful ; মধুর, আনন্দজনক। *Longing*—yearning, strong wish ; ঔৎসুক্য, উৎকণ্ঠা। *Did go*—went. *Doubtful*—uncertain, hesitating ; সন্দিহান, অনিশ্চিত। *Betwixt*—through the midst of ; মধ্য দিয়া।

Notes, &c. :—15. *Did turn*—(compound form of) turned; a common usage in poetry.

16. *With......step*—as soon as he had advanced only one step. 'With' means 'simultaneously with'. *New*—which had not occured to him before. *Fleeting*—passing, which was not to linger long in his mind, ক্ষণস্থায়ী।

17. *Cast a shadow across*—caused a gloomy expression to settle on. As this new thought crossed his mind, his face became darker. Morris means that Milanion felt the call of spring, of youth, of love ; and so he was disturbed at heart and did not know what to do or where to go. Cf. Tennyson :—'In the Spring a young man's fancy lightly turns to thoughts of love' (*Locksley Hall*). *Sun-burnt*—because Milanion was in the habit of hunting in the sun.

18. *Golden net*—(literally) a net the fabric of which is of gold (instead of thread) ; (metaphorically) the attractions of the golden sunlight in early spring. *April*—personified.

19. *Some*—some unknown. *Warm world*—tropical region ; উষ্ণ ভূভাগ। At the spring equinox (March 20) the sun crosses the equator, and at the summer solstice (June 21) it is farthest from the equator on the northern side. So in April it would be moving northwards from the equator. *Wavering soul*—undecided frame of mind ; rambling fancies. See on *l.* 17 above ; অস্থির মন। *Caught*

—Just as the feet of animals are caught in nets that are spread for them, so the rambling fancies of Milanion were fascinated by the bright sunlight; i.e. he felt attracted towards the fields over which the sun shone brightly.

20. *Sunk in*—(literally) immersed in; (metaphorically) absorbed in. *Vague*—He did not exactly know what it was that his soul longed for. *Sweet*—But his longing was one that gave him pleasure—even as a mere longing, and without being satisfied.

21. *With doubtful......slow*—walking slowly and with no definite aim. *Doubtful*—There was no particular place to which he wanted to go, and there was no particular way by which he meant to go. *Slow*—because his thoughts were of something other than his journey.

Grammar, &c. :—*To leave*—adverb equivalent, stating a purpose. *Some*—indefinite adjective. (That) *the golden net......... caught*—noun clause, object of 'think'. *That April.........world*—adjective clause, qualifying 'net'. *Sunk*—past participle passive from 'sink', agreeing with 'he'. As an adjective, the form is 'sunken'. 'His eyes have *sunk*', but '*sunken* eyes'. *Sink, sank* (rarely *sunk*), *sunk.*

Substance :—With a smile Milanion turned away from the valley. But a new thought occured to him and darkened his face. The spring sunlight brought a strange desire to his soul. Though he did not clearly understand what this desire was, he nevertheless derived a pleasure from it. With his mind deep in thought, he moved on slowly and hesitatingly through the trees.

Expl. :—Milanion was not disappointed because he had had no luck in the hunt that morning. In fact, he was smiling to himself, when, on the return of his hounds, he prepared to leave the valley. But no sooner had he turned round and taken his first step away from the place than a fresh idea struck him. It is true

that it quickly passed out of his mind, but it left its traces behind : it darkened the face of Milanion, a face that had already been tanned in the course of frequent hunting expeditions in the sun. It is not easy to say why Milanion was so obviously moved ; but it was, I think, due to the influence of the season. He was at the moment uncertain what he should do ; and so it was that the freshness of spring, the golden April sunlight reminding him of tropical climates, cast a spell on him. This was clear from his behaviour ; for, instead of walking off briskly, he seemed to be absent-minded. Some pleasant craving had laid hold of his thoughts ; although he did not clearly understand what this craving was, he was wholly absorbed in it. And the result was that he walked on through the midst of the trees at a slow pace and without any definite object in view.

সরলার্থ ঃ—শিকার মিলে নাই বলিয়া তাঁহার দুঃখ হয় নাই ; বরং কুকুরগুলি লইয়া সেই স্থান হইতে ফিরিবার সময় তাঁহার মুখে একটু হাসিই ছিল, প্রথম পা ফেলিতেই তাঁহার মনে একটা নূতন চিন্তা দেখা দিল। সে ভাব তখনই চলিয়া গেল বটে, কিন্তু তাহার চিহ্ন মুছিয়া দিয়া গেল না। রৌদ্রে রৌদ্রে শিকার করিয়া তাঁহার মুখের স্বাভাবিক বর্ণ ত মলিন হইয়াই ছিল। সেই রৌদ্র-বিবর্ণ মুখখানির উপর তাঁহার এই নূতন চিন্তা একটা ছায়াপাত করিয়া উহাকে আরও মলিন করিল। এরূপ ঘটিবার কারণ বলা সহজ নয় ; তবে, আমার মনে হয়, বসন্ত ঋতুর প্রভাবেই ঐরূপ ঘটিয়াছিল। তাঁহার মন তখন কোন বিশেষ চিন্তায় নিযুক্ত না থাকায় একটু অস্থিরই ছিল। স্বর্ণবর্ণ সূর্য্যরশ্মিজাল দেখিয়া তাঁহার বোধ হইতেছিল যেন April কোন উষ্ণ ভূভাগ হইতে তাহা আনিয়াছিল। সেই স্বর্ণজাল যেন এক অপূর্ব্ব প্রভাবে তাঁহার সেই অস্থির মনকে অভিভূত ও বদ্ধ করিয়া ফেলিল। তাঁহার কার্য্যে স্পষ্টই তাহা দেখা গেল ; কারণ, তিনি দ্রুত না চলিয়া, অন্যমনস্কভাবে চলিতেছিলেন। কি একটা মধুর আকাঙ্ক্ষায় তাঁহার সমুদয় অন্তর ভরিয়া

গিয়াছিল। তাহা ঠিক কিসের ঔৎসুক্য তাহা ভাল করিয়া না বুঝিলেও, তাহাতেই তিনি মগ্ন হইয়াছিলেন ; এবং তাহার ফলে তিনি গাছগুলির ভিতর দিয়া উদ্দেশ্যহীন ভাবে ধীর পদক্ষেপে চলিতে লাগিলেন।

IV

[*After a long walk Milanion came out of the forest. Grassy fields and ploughed cornland lay before him. Across them, in the distance, he saw the town of King Schoeneus flashing in the sunlight*].

Yet howsoever slow he went, at last
The trees grew sparser, and the wood was done ;
Whereon one farewell, backward look he cast,
Then, turning round to see what place was won,
With shaded eyes looked underneath the sun,
And o'er green meads and new-turned furrows brown
Beheld the gleaming of King Schœneus' town.

Prose Order :—Yet, howsoever slow he went, the trees at last grew sparser, and the wood was done ; whereon he cast one farewell, backward look, and then he, turning round to see what place was won, looked underneath the sun with shaded eyes, and beheld the gleaming of King Schoeneus' town over green meads and new-turned brown furrows.

Synonyms & Meanings :—*Slow*—slowly. *At last*—after a long time ; অবশেষে, বহুক্ষণ পরে। *Grew*—gradually became, were found to be ; ক্রমশঃ দেখা গেল। *Sparser*—less dense ; not so close together as before ; বেশী ফাঁক ফাঁক। *Wood*—forest. *Was done*—had been completely traversed, came to an end ; *here* শেষ হইয়া গিয়াছিল। *Whereon*—after which. *One*—a single. *What place was won*—where he had arrived ; কোথায় আসিয়া পৌছিয়াছেন। *Underneath*

the sun—i.e. at objects over which the sun was shining brightly ; সূর্য্য-কিরণ যাহার উপর পড়িয়াছিল, সেই সমস্ত সম্মুখস্থ দৃশ্য। *Shaded eyes* —eyes protected from the glare of the sun by his hands ; হাতের আড়ালে রৌদ্র হইতে চক্ষু দুইটিকে রাখিয়া। *Beheld*—saw. *Gleaming* —sparkle, glitter ; দীপ্তি, প্রভা, উজ্জ্বলতা। *King Schoeneus' town* —i.e. the town of King Schoeneus. *O'er*—over, across ; উপর দিয়া। *Meads*—grassy fields ; ক্ষেত্র সকল। *New-turned*—recently ploughed ; সদ্য লাঙ্গল দেওয়া। *Furrows*—narrow trenches on a field made by the plough ; লাঙ্গলের খাঁজ।

Notes, &c. :—22. *Yet*—in spite of his slow pace. *Howsoever*—(an emphatic form of) however ; to what extent soever. The idea is : even though he walked at the slowest rate ; যতই কেন। *At last*—after a long walk.

23. *Grew sparser*—were more and more scattered. The outskirts of the forest were not so densely wooded as its interior. *Was done*—had been traversed to its end ; cf. 'he did a mile in ten minutes'.

24. *Whereon*—(poetical for) on which. The meaning may be 'after which', 'whereupon', i.e. when he had come to the end of the wood ('which' standing for 'which event') ; or 'whereon may refer to 'wood' (or even to both 'trees' and 'wood'). *Farewell*—because he was not to return to it again. *Farewell look*—বিদায় দৃষ্টি।

25. *Was won*—had been reached ; 'win' here means 'make one's way to' (C.O.D.). Cf. 'he won the summit of the hill'.

26. *Shaded eyes*—eyes over which he put his hands in order to shut out the glare of the sun. When the sun falls directly on one's eyes, one puts one's hands over them in order to be able to see clearly in the blinding glare. *Underneath the sun*—i.e. with his eyes levelled straight in front (and not upwards to the sun).

27. *Green*—i.e. with grass or corn. *Meads*—(poetical for) meadows ; *strictly*, grassy fields, but often applied to fields in

general ; তৃণাবৃত প্রান্তর ; *here* শস্যতৃণাবৃত ক্ষেত্র। *New-turned*—i.e. newly dug up, recently ploughed ; নূতন কর্ষিত। *Brown*—This is the colour of the soil ; বাদামি।

28. *Beheld*—(poetical for) saw. *Gleaming*—To 'gleam' is to 'shine with subdued or interrupted brightness' (C.O.D.). Milanion saw in the distance the town flashing in the sun. *King Schœneus' town*—i.e. Schœnus, a town in Central Arcadia, near Methydrium and north of Megalopolis.

Grammar, &c. :—*Howsoever*—generalizing relative adverb, used absolutely (i.e. without any antecedent, expressed or understood). It here introduces an adverb clause of concession.

Slow—adverb. *Went*—past subjunctive (concessive). *Last*—noun.

Sparser—predicate adjective, agreeing with 'trees' ; comparative from 'sparse'.

Farewell—noun used as epithet-adjective.

Turning—agrees with 'he' understood. *What......won*—noun clause, dependent question ; object of 'see'. 'What' is an interrogative adjective.

Gleaming—verb-noun ; gerund. *Schoeneus'*—genitive singular ; in modern prose it would be 'Schoeneus's'.

Substance :—Though Milanion walked very slowly, the forest gradually thinned away after a time, and he stood facing open fields. He glanced back at the forest for the last time and then tried to find out where he was. Shading his eyes with his hands and looking across the sunlit green meadows and the brown cornland, he saw the glitter of the town of Schœnus.

Expl. :—Milanion, it is true, was walking very slowly. But no forest is endlessly long ; and when Milanion had walked for some considerable time, he found that the trees were more and more scattered and that he had reached the end of the forest. On

coming out of the forest, he glanced back at it only once, as if he would never return there and wanted to bid good-bye to it. Then he turned round in order to find out, by a survey of his surroundings, where he had come. The sun's glare was too strong for his eyes. So he shaded them with his hands and looked straight in front, across a tract of country on which the sun shone brightly. Fields green with grass and cornland where the brown soil had been recently dug up by the plough stretched out before him. Beyond them, however, he discerned a bright object sparkling in the sun : it was Schoenus, the town of which King Schoeneus was the ruler.

সরলার্থঃ—তিনি অতি ধীরে চলিতেছিলেন বটে ; কিন্তু বৃহৎ বনেরও ত একটা শেষ আছে। তা'ই অত ধীরে চলিলেও বহুক্ষণ পরে তিনি দেখিলেন যে গাছগুলি ক্রমেই বেশী ফাঁক ফাঁক ভাবে দেখা যাইতেছে, ও তিনি বনের শেষ সীমায় আসিয়া পৌঁছিয়াছেন। বনের বাহিরে আসিয়া তিনি একবার পিছনে ফিরিয়া চাহিলেন,—যেন ঐ বন ছাড়িয়া যাইতেছেন বলিয়া উহার নিকট বিদায় লইলেন। তাহার পর কোথায় আসিয়া পৌঁছিয়াছেন, তাহা বুঝিবার জন্য তিনি চারিদিকে চাহিয়া দেখিলেন। তাঁহার চক্ষুতে রৌদ্র সহ্য হইতেছিল না। তা'ই তিনি হাতে রৌদ্রকে আড়াল করিয়া সম্মুখের সূর্য্যকিরণে উজ্জ্বল ভূমিখণ্ডের দিকে চাহিয়া দেখিলেন,—শস্য ও তৃণে আবৃত সবুজ সব ক্ষেত ; ক্ষেতের কোথাও কোথাও নূতন লাঙ্গল দেওয়ায় লাঙ্গলের খাঁজে বাদামি রঙ্গের জমি দেখা যাইতেছিল। সে সব ছাড়াইয়া আরও দূরে একটি স্থান সূর্য্যকিরণে উজ্জ্বল হইয়াছিল—তাহাও তিনি দেখিতে পাইলেন। উহা একটি নগর, Schoeneus তথাকার রাজা।

V

[Milanion turned towards King Schoeneus's town. In the fields through which he passed people were busy working in the cornland and the vineyards].

So thitherward he turned, and on each side
The folk were busy on the teeming land,
And man and maid from the brown furrows cried,
Or midst the newly-blossomed vines did stand,
And as the rustic weapon pressed the hand
Thought of the nodding of the well-filled ear,
Or how the knife the heavy bunch should shear.

Prose Order :—So he turned thitherward, and the folk were busy on the teeming land on each side, or did stand midst the newly-blossomed vines, and, as the rustic weapon pressed the hand, thought......ear, or (of) how the knife should shear the heavy bunch.

Synonyms & Meanings :—*Thitherward*—towards that town ; সেই দিকে। *Folk*—people ; here, peasants ; লোকেরা ; এখানে, কৃষকগণ। *Busy*—working ; কার্য্যে রত। *Teeming*—filled with grain and fruit ; প্রচুর ফল ও শস্যে ভরা। *Midst*—in the midst of. *Newly-blossomed*—which had recently put forth flowers ; নব-কুসুমিত, যাহাতে নূতন ফুল ফুটিয়াছিল। *Rustic weapon*—farmer's tool ; কৃষকের কৃষিকার্য্যের উপযোগী যন্ত্র। *Pressed*—urged. *Nodding*—bending down (from the perpendicular position) ; নুইয়া পড়া, সোজা না থাকিয়া হেলিয়া পড়া। *Well-filled*—heavy-laden ; পরিপূর্ণ ; এখানে, প্রচুর শস্যযুক্ত। *Ear*—spike of corn ; (ধান্য, গোধূম ইত্যাদি শস্যের) শীষ। *Bunch*—cluster (of grapes) : গুচ্ছ ; (এখানে, আঙ্গুরের) থলো। *Shear*—cut ; কাটা।

Notes, &c. :—29. *So*—because he saw in the distance the town of King Schoeneus. *Thitherward*—an archaic word meaning 'towards thither', i.e. in that direction. 'Thither' itself has the same meaning ; cf. 'hence' and 'from hence'. *Each side*—i.e. of the path along which he was going. 'Each' is poetical for 'either'.

30. *Folk*—a word that 'has passed out of the language of the ordinary educated person, so far as he talks unaffectedly' (H. W. Fowler). Here, it refers to the people at work in the fields. *Teeming*—showing an abundance of crops and fruits ; highly fertile. To 'teem' is to 'be filled to overflowing'.

31. *Man and maid*—the peasants, men and unmarried girls. *Brown furrows*—See last stanza. *Cried*—shouted to one another..

32. *Midst*—now archaic as a preposition. *Newly-blossomed*—Vines blossom in March-April and ripen in July-August. *Did stand*—were standing.

33. *Rustic weapon*—agricultural implement. Some were working in the ploughed fields, and others in the vineyards ; the former had brought hoes, while the latter had brought scissors. See Stanza XXXII. *Pressed the hand*—a somewhat awkward expression for 'was held tightly in the hand' ; it means *either* (1) urged the hand to work vigorously ; *or* (2) reminded them, through their sense of touch, of its presence in their hands. [But for the rhythm of the line, one would be tempted to construe 'as the hand pressed the rustic weapon'].

34. *Thought of, &c.*—i.e. those working in the fields, thought of the harvesting season when the corn will be ripe. *Well-filled ear*—spikes containing a very full growth of grain.

35. Those working in the vineyards thought of the time when the grapes will ripen and be ready for gathering. *Heavy*—because containing a large number of ripe grapes. *Shear*—generally used of cutting with scissors or shears.

Grammar, &c. :—*Folk*—collective noun ; here, plural, because the farmers were working in scattered groups. *Teeming*—verb adjective (present participle active). *Midst*—preposition. *As the rustic...hand*—adverb clause of time qualifying 'thought'. *Nodding*—verb noun (gerund). *How...shear*—noun clause (dependent question), object of 'of'. 'How' is an interrogative adverb. 'Man' and 'maid' are subjects of the verbs 'cried', 'did stand', 'pressed', and 'thought'. The tank teems *with* fish. The adjective from 'maid' is 'maidish'. He is as ignorant as a *rustic* (n) ; *rusticate* (v).

Substance :—Milanion proceeded towards the town he saw in the distance. The farmers, men and young girls, were at work in the fields. Some were shouting from the ploughed cornland ; others were standing in the vineyards. As they worked with the implements they had in their hands, their thoughts were of the rich harvest and the abundant grapes they would have after a few months.

Expl. :—Feeling attracted towards the town of King Schoeneus, Milanion began to walk in that direction. (His path lay through an extremely fertile tract of country. On either side of it he saw farmers, men as well as young girls, busy at work. Some were shouting to one another from fields where the plough had turned up the brown earth. Others stood in the midst of plantations where the vines had just flowered. The farmers had brought with them the implements they needed. As they handled these, they were reminded of the other instruments, the sickle and the knife, that they would require afterwards. In the midst of their labours, they thought of the pleasant time when the corn-spikes would bend down with the weight of the grain or when thick clusters of ripe grapes would be ready for being gathered.)

সরলার্থ ঃ—সেই নগরের দৃশ্যে তাঁহার মন আকৃষ্ট হওয়ায় তিনি সেই দিকেই চলিতে লাগিলেন। তিনি যে স্থানের মধ্য দিয়া যাইতেছিলেন, তথাকার ভূমি ফল ও শস্যে পূর্ণ ছিল। চলিতে চলিতে তিনি উভয় পার্শ্বেই ক্ষেত্রকর্মে রত কৃষক এবং কৃষককুমারীদিগকে দেখিতে পাইলেন। তাহাদের মধ্যে কেহ কেহ মাঠে, যেখানে লাঙ্গলের খাঁজে বাদামি জমি দেখিতে পাওয়া যাইতেছিল সেইস্থানে, উচ্চৈঃস্বরে এ উহাকে ডাকিয়া কথা কহিতেছিল ; আবার, কেহ কেহ বা আঙ্গুর-ক্ষেতে, যেখানে আঙ্গুর-গাছগুলিতে নূতন ফুল ফুটিয়াছিল তাহারই মধ্যে যাইয়া দাঁড়াইয়াছিল। তাহাদিগের সকলেরই আপন আপন কার্য্যের উপযোগী যন্ত্র সঙ্গে ছিল। সেই যন্ত্র লইয়া কার্য্য করিবার সময় ফসল পাকিবার দিনের কথা ও তখন কাস্তে ও ছুরি প্রভৃতি যে সব যন্ত্র ব্যবহার করিতে হইবে তাহার কথা, তাহাদিগের মনে হইতেছিল। অতিরিক্ত শস্যের ভারে যখন পাকা শীষগুলি ক্ষেতে নুইয়া পড়িবে, ও যখন ফলে বোঝাই ভারী আঙ্গুরের থলোগুলি গাছ হইতে ছুরি দিয়া কাটিয়া নামান হইবে, তখনকার আনন্দের কথা তাহাদিগের মনে হইতেছিল।

VI

[*His surroundings were cheerful. Birds sang, flowers were in bloom, and cows lowed contentedly. The sun shone brightly, but not fiercely*].

Merry it was : about him sung the birds,
The spring flowers bloomed along the firm dry road,
The sleek-skinned mothers of the sharp-horned herds
Now for the barefoot milking-maidens lowed ;
While from the freshness of his blue abode,
Glad his death-bearing arrows to forget,
The broad sun blazed, nor scattered plagues as yet.

Prose Order :—It was merry: the birds sung about him; the spring flowers bloomed...road; the sleek-skinned...herds now lowed for the barefoot milking-maidens; while the broad sun, glad to forget his death-bearing arrows, blazed, nor as yet scattered plagues from the freshness...abode.

Synonyms & Meanings :—*Merry*—joyous, cheering; মনোরম, আনন্দদায়ক। *About*—around. *Sung*—(archaic for) sang; কলস্বরে গান করিতেছিল। *Spring flowers*—flowers of the spring season; বসন্ত-কুসুম সকল। *Bloomed*—were in full beauty; বিকশিত হইয়াছিল, পরিপূর্ণ সৌন্দর্য্য লইয়া ফুটিয়া উঠিয়াছিল। *Firm*—hard; শক্ত, খট্‌খটে। *Sleek-skinned*—having *sleek*, i.e. smooth, skins; মসৃণত্বক্, পরিপূর্ণ স্বাস্থ্যে যাহাদের গাত্রচর্ম্ম কোমল, মসৃণ ও চিক্কণ, যাহাদের গা বেশ নরম, তেলা ও চিকন। *Mothers of the sharp-horned herds*—i.e. cows. *Mothers*—dams; গাইগরুগুলি। *Sharp-horned*—having pointed horns; তীক্ষ্ণ সূক্ষ্মাগ্র শৃঙ্গ-বিশিষ্ট। *Herds*—herds of oxen; গরুর পাল। *Barefoot*—who have their feet *bare*, i.e. without shoes; নগ্নচরণা, যাহাদের পায়ে জুতা ছিল না। *Milking-maidens*—maidens who milk them: milkmaids; দোহন-কারিণী কুমারীগণ, গয়লাদের মেয়েরা। *Lowed for*—lowed in order to draw the attention of; উদ্দেশে ডাকিতেছিল। *Freshness*—clear brightness; স্বচ্ছতা, নির্ম্মলতা। *Abode*—dwelling-place; আবাস, বাসস্থান। *Forget*—put out of mind, cease to be engaged with; ভুলিয়া যাওয়া, ব্যবহার করিতে বিরত থাকা। *Death-bearing*—which carry death with them, fatal; মারাত্মক, সাংঘাতিক। *Broad*—open, clear, not shut out by cloud or mist; প্রশস্ত; এখানে, মেঘ বা কুয়াসাতে অনাবৃত, স্পষ্ট। *Blazed*—shone brilliantly; উজ্জ্বলভাবে কিরণ দিতেছিলেন। *Nor scattered*—and did not *scatter*, i.e. spread about; এবং বিকীর্ণ করিতেছিলেন না, অর্থাৎ ছড়া'ন নাই। *Plagues*—pestilent diseases; (hence by metaphor) scorching rays; মহামারী; এখানে, সংক্রামক ব্যাধি উৎপাদক তীব্র কিরণ। *As yet*—up to that time, at that early season; তখনও পর্য্যন্ত, তেমন গরমের দিন তখনও না আসায়।

Notes, &c. :—36. *It*—the scenery in front of him ; তাঁহার সম্মুখের দৃশ্য।

38. *Sleek*—This word combines the senses of 'smooth', 'soft', and 'glossy'. The idea is that the cows were plump and healthy. *Sharp-horned*—This distinguishes oxen from sheep.

39. *Now*—as the afternoon was quite advanced and it was milking time.

40. *While*—at the same time that. *The freshness of his blue abode*—(poetical circumlocution for) his fresh, blue abode—— i.e. the clear, blue sky ; নির্ম্মল, স্বচ্ছ নীল আকাশ।

41. *Glad to forget, &c.*—In classical myths, Apollo is the sun-god ; and so the sun is often identified with him. There is here an allusion to Apollo's victories over the dragons and serpents at Delphi and Delos, whom he killed with his deadly shafts. Those monsters are symbols of winter and darkness ; and thus Apollo became the god that brings back sunshine in spring. Here the poet's meaning is : Apollo is glad that spring has come, since he need no longer be busy with his deadly arrows (with which he has already killed the demons of winter and darkness). *His*—The sun is personified and treated as a god. [Morris calls the month of March 'slayer of the winter'. See *Introduction*, p. *XX*].

42. *Blazed...as yet*—As it was a clear day, the sun shone brilliantly ; but as it was early spring (and summer was yet far off), its heat was not so intense as to be oppressive. *Nor*—and not (in imitation of the Latin *nec*). *Plagues*—Apollo was the god who punished people by sending down plagues from heaven. This is explained by the fact that 'the heat of the sun favoured the spread of plagues and that the sunstroke sometimes killed directly'.

Grammar, &c. :—*It*—has here a vague meaning 'things in general'. It does not refer to any previous noun. *While*—subordinating conjunction, introducing an adverb clause of time. *Glad*—agrees

with 'sun'. *To forget*—adverb equivalent, stating a reason. Asses *bray* ; bulls *bellow* ; calves *bleat* ; cows *low* (or *moo*) ; lambs *baa* (or *bleat*) ; wolves *howl* ; dogs *bark*, &c. *Abode* (n) ; *abide* (v). *Blaze* (n and v) ; *blazing* (adj.). *Plague* (n and v) ; *plaguy* (adj.). A ***milkman*** is a man who sells milk ; but a ***milkmaid*** is a woman who milks cows.

Substance :—It was a joyous scene. Birds were singing. Flowers grew beside the road. Happy-looking cows lowed for their milkmaids. And the sun, though clear and bright, had not as yet become so oppressive as to produce epidemic diseases.

Expl.—Milanion found himself in the midst of a scene of mirth. On all sides he heard the song of the birds. The road along which he walked was hard and dry, so that he was not troubled by either dust or mud. The flowers that grew beside it were in the full beauty that spring alone is capable of lending them. Herds of oxen with pointed horns roamed about ; and their dams, the smooth-skinned cows, lowed in order to draw the attention of the barefooted milkmaids, who at that hour come to milk them. The sky above was a clear blue ; and from its cloudless expanse the sun-god, who had already killed the demons of winter and darkness with his deadly arrows, shed a brilliant light. But, as it was early spring, the rays of the sun were not so fiercely hot as to breed pestilential diseases on earth.

সরলার্থ :—তিনি দেখিলেন, তাঁহার সম্মুখের দৃশ্যটি অতি মনোরম। চারিপার্শ্বে পাখীরা কলকণ্ঠে গান করিতেছিল। তিনি যে পথে চলিতেছিলেন, তাহা বেশ খট্‌খটে ও শুক্‌না থাকায় তাঁহাকে ধূলা কাদায় কষ্ট পাইতে হয় নাই। তাহার উপর সেই পথের পাশে ফুলের গাছে বসন্তের পরিপূর্ণ সৌন্দর্য্য লইয়া ফুলের রাশি ফুটিয়া রহিয়াছিল। (যাহাদের শিঙের আগা ছুঁচাল, সেই জন্তুদের অর্থাৎ) গরুর পাল সকল এদিকে ওদিকে চরিতেছিল। তখন বেলা গিয়াছিল ;

দুধ দুহিবার সময় হইয়াছিল। তা'ই যে সকল গোপকুমারী খালি পায়ে আসিয়া দুধ দুহিত, তাহাদিগের উদ্দেশে গাভীগুলি হাম্বারবে ডাকিতেছিল। সে গাভীগুলি বেশ সুস্থ ও হৃষ্টপুষ্ট ছিল এবং সেগুলির গা বেশ নরম, চিকণ ও তেলা দেখাইতেছিল। আকাশ বেশ নীল ও নির্ম্মল ছিল, সেই নির্ম্মেঘ আকাশের মধ্য হইতে সূর্য্যদেব সমুজ্জ্বল কিরণ ঢালিতেছিলেন। নববসন্তে সূর্য্যদেব (Apollo) এই বলিয়া প্রীত ছিলেন যে, তাঁহার মৃত্যুবিস্তারকারী কিরণরূপ শরগুলির ব্যবহার এখন পর্য্যন্ত তাঁহাকে করিতে হইতেছে না। গ্রীষ্মের দিনে যেমন হয় সূর্যদেবের কিরণ তখন পর্য্যন্ত তেমন বিশেষ তীব্র বোধ হইতেছিল না।

VII

[*He reached the town. The gates were open. Entering it, he found the streets almost deserted. But at last he met people who were hurriedly proceeding somewhere*].

Through such fair things unto the gates he came,
And found them open, as though peace were there ;
Wherethrough, unquestioned of his race or name,
He entered, and along the streets gan fare,
Which at the first of folk were well-nigh bare ;
But pressing on, and going more hastily,
Men hurrying too he gan at last to see.

Prose Order :—He came through such fair things unto the gates, and found...there ; wherethrough he, unquestioned...name, entered, and gan fare along the streets, which were at the first well-nigh bare of folk ; but, pressing...hastily, he at last gan to see hurrying men too.

Synonyms & Meanings :—*Through*—while passing through the midst of ; মধ্য দিয়া চলিতে চলিতে। *Fair things*—beautiful sights ; সুন্দর দৃশ্য সকল। *Unto*—(archaic for) to. *Gates*—i.e. of the town (of King Schoeneus) ; তোরণ, রাজা Schoeneusএর নগরের বহির্দ্বার। *Peace*—absence of strife, the spirit of friendliness to strangers ; শান্তি। *Wherethrough*—(literary for) through which ; যাহার মধ্য দিয়া। *Unquestioned of*—without being asked to state ; জিজ্ঞাসিত না হইয়া, ব্যক্ত করিতে আদিষ্ট বা অনুরুদ্ধ না হইয়া। *Race*—tribe, family ; জাতি, বংশ। *Gan fare*—began to walk ; চলিতে আরম্ভ করিলেন। *At the first*—when he first started walking along them ; যখন তিনি সেই পথে প্রথম চলিতে আরম্ভ করেন। *Folk*—people, human beings ; মানুষ। *Well-nigh*—very nearly, almost ; প্রায় একবারে। *Bare*—empty ; শূন্য। *Pressing on*—hurrying forwards ; তাড়াতাড়ি অগ্রসর হইয়া। *More hastily*—at a quicker pace ; আরও দ্রুতপদে। *Hurrying*—walking fast ; শীঘ্র গমনকারী। *Too*—also ; ও। *Gan*—began.

Notes, &c. :—44. *Open*—wide open ; i.e. not guarded by sentinels ; সম্পূর্ণ মুক্ত, প্রহরীদিগের দ্বারা অরক্ষিত। *As though... there*—(short for) as they would be open if the spirit of peace were there. Since foreigners were freely allowed to enter the town, it was clear that its inhabitants were at peace with their neighbours.

45. *Unquestioned*—not asked. *Of*—in regard to ; cf. 'blind *of* an eye'. *Race or name*—Strangers were asked to say to what tribe they belonged and what their own names were.

46. *Gan fare*—This may mean *either* (1) did fare, i.e. walked ; *or* (2) began to fare. *Gan* is the past tense of an obsolete verb, *gin*, to begin. But it was also sometimes used as an auxiliary verb in order to form past tenses, like the modern 'did'. As an auxiliary, it generally took the infinitive without 'to' ; as a verb of full meaning, generally the infinitive with 'to', see *l.* 49 below. ['Gan' is not a contraction of 'began' ; and so we have not printed the apostrophe before it, as in the early texts]. *Fare*—(poetical for) go ; cf. 'way*farer*'.

47. Milanion saw very few people in the streets.
48. *Too*—just as he was hurrying. *At last*—after a time.

Grammar, &c. :—*Open*—predicate adjective, agreeing with 'them'. *As though...there*—a concessive clause within a contracted comparative clause; 'were' is concessive subjunctive. *Wherethrough*—relative adverb, introducing adjective clause; antecedent is 'them'. *Which...bare*—adjective clause, qualifying 'streets'. *At the first*—'First' is a noun; usually the phrase is 'at first'. *Bare* adj.); he *bared* (v) his breast.

Substance :—Milanion reached the gates of the town, which were open. No one inquired of him who he was. At first there were very few people in the streets through which Milanion walked. But later on he found many who were walking on in a hurry.

Expl. :—Milanion's path lay through such pleasant sights. Walking on, he arrived at last at the gates of King Schoeneus's town. They were wide open, and all were at liberty to enter the town. This clearly indicated that the inhabitants were at peace with their neighbours. When he entered the town, he was not challanged : no one asked him to what tribe he belonged or what his name was. He walked on through the streets; and he was at first surprised to find that the streets were almost deserted. But after a time, when he had begun to advance farther and had quickened his pace, he met other people who were, like him, also walking hurriedly.

সরলার্থ :—এমনই সুন্দর সুন্দর দৃশ্যের মধ্য দিয়া তিনি চলিতেছিলেন। চলিতে চলিতে তিনি সেই নগরের ফটকের নিকট আসিয়া উপস্থিত হইলেন। তিনি দেখিলেন, দ্বার সম্পূর্ণ মুক্ত রহিয়াছে, যে কেহ বিনা বাধায় নগরে প্রবেশ করিতে পারে। দেখিয়া বোধ হইতেছিল যেন সেখানে শান্তি বিরাজ করিতেছিল।

তিনি যখন নগরে প্রবেশ করিলেন, কেহ তাঁহাকে জিজ্ঞাসা করিল না যে তিনি কোন্ জাতির লোক অথবা তাঁহার নাম কি। তিনি সেই নগরের রাজপথগুলি দিয়া চলিতে লাগিলেন। প্রথম চলিবার সময় সেই পথগুলি প্রায় নির্জ্জন দেখিয়া তাঁহার আশ্চর্য্য বোধ হইল। কিন্তু কিছুক্ষণ চলিবার পর, অধিকতর দ্রুতবেগে অগ্রসর হইয়া তিনি দেখিলেন যে তাঁহারই মত অন্যান্য লোকও দ্রুত পথ চলিতেছে।

VIII

[*Milanion followed the others to an open space, where games of skill and strength were held. There were none in the centre of the open space, but the galleries around were crowded*].

Following the last of these, he still pressed on,
Until an open space he came unto,
Where wreaths of fame had oft been lost and won,
For feats of strength folk there were wont to do.
And now our hunter looked for something new,
Because the whole wide space was bare, and stilled
The high seats were, with eager people filled.

Prose Order :—He, following the last of these (men), still pressed on, until he came unto an open space, where wreaths... won for folk were wont to do feats of strength there. And our hunter now looked for something new, because...bare, and (because) the high seats, filled with eager people, were stilled.

Synonyms & Meanings :—*Following*—walking behind ; পিছনে পিছনে চলিয়া। *Still*—continuously ; অনবরত, না থামিয়া। *Open space*

—the 'public place' where games and races were held; মুক্ত চত্বর, রঙ্গস্থান, ফাঁকা খালি জমি। *Came unto*—reached; সমীপে উপস্থিত হইলেন। *Wreaths* (pronounced *reedhz*)—chaplets, flowers or leaves shaped like a ring and worn on the head; মাল্য, পুষ্প বা পত্রে রচিত শিরোবেষ্টনী। *Of fame*—which confer renown (on the wearers); যশঃপ্রদ, যশোবর্দ্ধক। *Oft*—(poetical for) often. *Lost*—i e. by the defeated competitors. *Won*—i.e. by the successful competitors. *Feats of strength*—cunning deeds showing remarkable bodily strength; শারীরিক শক্তি-সূচক অদ্ভুত কর্ম্ম। *There*—in that open place; সেই মুক্ত রঙ্গস্থানে। *Wont*—accustomed; অভ্যস্ত। *Our hunter*—the hunter mentioned in the first stanza. *Looked for*—expected to see; দেখিবার আশা করিয়াছিলেন। *Something new*—some novel sight; 'নূতন কিছু', নূতন রকমের দৃশ্য। *Bare*—empty of people; জনশূন্য, নির্জ্জন। *Stilled*—hushed in perfect silence. *High seats*—raised seats on the galleries; উচ্চ আসন। *Eager*—keenly expectant, impatient; ব্যগ্র, অধীর।

Notes, &c. :—50. *Sill pressed on*—continued to hurry on (as he had been doing; *l.* 48); পূর্ব্বের মত দ্রুতগতিতেই চলিতে লাগিলেন।

52. *Wreaths of fame*—The winners in these public contests were crowned with garlands of olive, pine, or bay. *Lost and won*—i.e. the winners got the wreaths, while the other competitors failed to do so.

54. *Something new*—Why did Milanion expect to see something new, i.e. some unusual contest? Because (1) there were no competitors in the open space, which was 'bare'; and (2) the crowded galleries were silently but eagerly expecting some thing to happen.

Grammar, &c.:—*Following*—agrees with 'he'. *Until...unto*—adverb clause of time. *Where...won*—adjective clause, qualifying 'space'. *For*—co-ordinating conjunction; connects only sentences (not clauses, phrases, or single words). *To do*—adverb equivalent,

qualifying the predicative adjective, 'wont'. *Because...filled*—two adverb clauses of reason. *Filled*—agrees with 'seats'. *Open*—(adj.), in the *open* (n) ; he *opened* the door (v). *Wreath* (n) ; *wreathe* (v). *Wont* (adj.) ; according to his *wont* (n) ; *wonted* (adj.). *Still* (adj.) waters run deep ; he is *still* (adv.) weak ; in the *still* (n) of the forest ; he could not *still* (v) his passions.

Substance :—Milanion followed behind these hurrying people. He came to the open space where public games and contests were held. But, though there were no competitors in the centre of the open space, the galleries were crowded and the spectators were in eager suspense. So he felt that some unusual contest was going to take place.

Expl. :—Milanion saw a number of people hurrying on. He decided to find out where they were going. So he kept behind the last person he saw, and walked on rapidly, as he had been doing. This brought him to the open space beyond the town where the citizens held their games and contests. It was the place where athletes usually gave an exhibition of their strength and performed remarkable feats. Many had won there the victor's wreath and, thereby earned popular admiration ; many, too, had been defeated and had to give up their hopes of winning fame. On reaching this open space, two facts struck Milanion as unusual. First, there were no competitors in the centre of the open space ; and secondly, the people who had in large numbers occupied the gallery-seats were quite silent and seemed to be anxiously waiting for something to happen. This led him to conclude that he was about to witness some novel sight.

অন্বয়ার্থ :—যে লোকগুলি ঐরূপ দ্রুত পথ চলিতেছিল তাহারা কোথায় যাইতেছিল তাহা দেখিবার জন্য তাঁহার বিশেষ ইচ্ছা হইল। তা'ই, তাহাদের মধ্যে যে সকলের পিছনে ছিল, তাহার পিছনে থাকিয়া তিনি পূর্ব্বের মত

শীঘ্র শীঘ্র চলিতে লাগিলেন। এইভাবে চলিতে চলিতে তিনি বৃক্ষাদিশূন্য একটি ফাঁকা জমির নিকট আসিয়া উপস্থিত হইলেন। ঐ স্থানটিতে নগরবাসিগণের নানারূপ ক্রীড়া-প্রতিযোগিতা ইত্যাদি হইত। বলশালী পালোয়ানেরা আসিয়া ঐ স্থানেই লোকদিগকে নিজ নিজ সামর্থ্য দেখাইত ও শক্তিসাধ্য নানা অদ্ভুত ব্যাপার সম্পন্ন করিত। সেই স্থানে কতবার কত লোক প্রতিযোগিতায় জয়ী হইয়া জয়মাল্য পুরস্কার পাইয়াছে; তখন (প্রাচীন গ্রীক্‌দিগের রীতি অনুসারে) জয়ী ব্যক্তির মস্তক বেষ্টন করিয়া সেই জয়মাল্য শোভা পাইয়াছে; এবং লোকেরা তাহার প্রশংসা কীর্ত্তন করিয়াছে। আবার কত লোক বিক্রম দেখাইতে আসিয়া কৃতকার্য্য হয় নাই; তাহাদের ভাগ্যে মাল্য বা প্রশংসালাভ করা ঘটে নাই। সেই স্থানে উপস্থিত হইয়া শিকারী দুইটি বিষয় লক্ষ্য করিলেন। তিনি দেখিলেন পরস্পরের প্রতিদ্বন্দ্বিতা করিবার জন্য কোন লোকই সেই ক্রীড়াক্ষেত্রে উপস্থিত নাই। স্থানটি সম্পূর্ণ ফাঁকা; তিনি ইহাও দেখিলেন যে বহুলোক সেই ক্রীড়াক্ষেত্রের পার্শ্বস্থ গ্যালারির উচ্চ আসনগুলিতে চুপ করিয়া বসিয়া রহিয়াছেন ও কি একটা ঘটিবে বলিয়া উৎসুকভাবে যেন তাহারই প্রতীক্ষা করিতেছেন। শিকারীর মনে হইল, তিনি নূতন রকমের একটা কিছু ব্যাপার দেখিতে পাইবেন।

IX

[*Milanion sat down among the spectators. King Schoeneus, surrounded by his ministers, was there. Images of Apollo and Diana stood beneath his throne*].

There with the others to a seat he gat,
Whence he beheld a broidered canopy,

Neath which in fair array King Schœneus sat
Upon his throne with councillors thereby ;
And underneath his well-wrought seat and high
He saw a golden image of the sun,
A silver image of the Fleet-foot One.

Prose Order :—With the others he gat to a seat there, whence...canopy, (be)neath which King Schoeneus sat in fair array upon his throne with councillors thereby ; and he (Milanion) saw a golden image of the sun (and) a silver image of the Fleet-foot One underneath his (Schoeneus's) well-wrought and high seat.

Synonyms & Meanings :—*There*—near that open space. *With*—along with ; সঙ্গে, একত্র। *The others*—the other men who had been hurrying (*l.* 49). *Gat to*—got to, went up to and occupied ; নিকটে উপস্থিত হইয়া দখল করিলেন। *Whence*—from which ; যেখান হইতে। *Beheld*—saw ; দেখিলেন। *Broidered*—(poetical for) embroidered, ornamented with needlework ; বিচিত্র সূচী-শিল্পে মণ্ডিত, ছুঁচ দিয়া বুটীতোলা, চিকণতোলা। *Canopy*—covering over a throne ; চন্দ্রাতপ, চাঁদোয়া। *Neath*—(poetical for) beneath. *In fair array*—dressed in handsome robes ; সুন্দরবেশে সজ্জিত। *Array*—(poetical for) dress ; বেশ, পরিচ্ছদ। *Councillors*—council-members, ministers ; সদস্যগণ, মন্ত্রিগণ। *Thereby*—close to it (i.e. his throne) ; সেই সিংহাসনের নিকটে। *Well-wrought*—elegantly constructed, artistically carved ; পরিপাটী ভাবে গঠিত, নিপুণভাবে খোদাই করা। *Seat*—i.e. throne ; সিংহাসন। *Golden*—made of gold ; স্বর্ণনির্ম্মিত। *Image*—figure ; মূর্ত্তি। *The sun*—i.e. the Sun-god, Apollo ; সূর্য্যদেব। *The Fleet-foot One*—the goddess who is fleet of foot, i.e. swift in running ; Diana ; ক্ষিপ্র-চরণা দেবী (ডায়ানা), যিনি অতি দ্রুত দৌড়াইতে পারিতেন।

Notes, &c. :—57. *Gat*—old form of the past tense of 'get'. Morris loves these cheap archaisms.

60. *Councillors*—Among the early Greeks, the King was at the head of the government; but he was guided by a Council of chiefs, whom he regularly consulted. The joint decisions of the King and Councillors were then placed before an Assembly of the whole people.

62. *Golden image*—The image of the sun-god is of gold, because the rays of the sun are gold coloured. Apollo was identified with Sol or Helios, the god of the Sun.

63. *Silver image*—Diana's image is of silver, because moonbeams are white. Diana was identified with Luna and Selene, the goddess of the moon; she was twin sister of Apollo. Being also the goddess of the chase, she is called the 'Fleetfoot One', to indicate that she ran fast after wild animals. The mountains and forests of Arcadia were her favourite haunt.

Grammar, &c. :—*Whence...canopy*—adjective clause, qualifying 'seat'. *Neath...thereby*—adjective clause, qualifying 'canopy'. *Well-wrought*—'Wrought' is the past tense of 'work', but is used only in some senses and combinations *Silver*—adjective. *Fleetfoot*—compound adjective. *One*—pronoun. *Canopy* (n and v). *Array* (n and v). *Council, councillor*; *counsel* (advice), *counsellor*. *Seat* (n and v); a *five-seater* (i.e. motor-car with seats for five). *Image* (n and v); *imagery*, *imagination* (nn).

Substance :—Milanion took one of the gallery seats. He saw Schoeneus, sitting in his royal robes on a canopied and finely carved throne. Beside him sat his Councillors. Under the throne were a gold statue of Apollo and a silver one of Diana.

Expl. :—When the men hurrying in front reached the open space, they took their seats in the galleries. Milanion did the same. From where he sat he saw Schoeneus, dressed in majestic robes. The king was sitting on a throne that had been placed

beneath a canopy adorned with fancy needlework. The throne itself stood high above the ground and was tastefully designed and carved. Close to it sat the royal councillors ; and under it had been kept two statues—a gold statue of Apollo, the sun-god, and a silver statue of Diana, famed for the speed with which she chases the beasts through forest and mountain.

সরলার্থ ঃ—তাঁহার সম্মুখস্থ অন্যান্য লোকেরা সেইখানে উপস্থিত হইয়া গ্যালারিতে যাইয়া বসিল ; তিনিও তাহাই করিলেন। তিনি যেখানে যাইয়া বসিলেন, সেখান হইতে রাজা Schoeneusকে দেখিতে পাইলেন। রাজা সুন্দর বেশে সজ্জিত ছিলেন। তিনি একটি সিংহাসনে উপবিষ্ট ছিলেন। সিংহাসনটি ভূমি হইতে অনেক উচ্চ। তাহার গঠন বেশ পরিপাটী ও তাহার খোদাইয়ের কাজ বেশ সুন্দর। সিংহাসনের উপরে একটি চাঁদোয়া ছিল। চাঁদোয়াটিতে ছুঁচ দিয়া সুন্দর সুন্দর কাজ করা (বুটী তোলা ছিল। রাজার সিংহাসনের নিকটেই তাঁহার মন্ত্রীরা উপবিষ্ট ছিলেন। সিংহাসনের নীচে দু'টি মূর্ত্তি ছিল। সে দু'টির মধ্যে একটি স্বর্ণনির্ম্মিত ; অপরটি রৌপ্যময়। (Apollo) সূর্য্যদেব স্বর্ণময় কিরণ বিতরণ করেন ; তা'ই, তাঁহার মূর্ত্তিটি সোণার। আর বনে এবং পর্ব্বতে জন্তু'দগকে বেগে তাড়া করিয়া শিকার করা বিষয়ে ক্ষিপ্রচরণা ডায়ানা (Diana) দেবী অদ্বিতীয়া। সেই ডায়ানাই আবার চন্দ্রের অধিষ্ঠাত্রী দেবী (Luna) লুনা। চন্দ্রকিরণ রূপার মত শুভ্র ; তা'ই, ডায়ানা অর্থাৎ লুনার মূর্ত্তিটিও ছিল রূপার।

X

[*A lighted altar stood in front of the statues. A herald was preparing to give the signal. Another man held a sword*].

A brazen altar stood beneath their feet
Whereon a thin flame flickered in the wind ;

Nigh this a herald clad in raiment meet
Made ready even now his horn to wind,
By whom a huge man held a sword, entwined
With yellow flowers ; these stood a little space
From off the altar, nigh the starting-place.

Prose Order :—A brazen altar whereon a thin...wind stood beneath their feet. Nigh this a herald, clad in meet raiment, by whom...flowers, even now made ready to wind his horn ; these stood...starting-place.

Synonyms & Meanings :—*Brazen*—made of brass ; পিত্তল-নির্ম্মিত, পিতলের। *Altar*—raised platform on which gifts and sacrifices are offered to the gods ; বেদী। *Their feet*—i.e. the feet of the two images. *Whereon*—on which. *Thin flame*—narrow jet of flame ; ক্ষীণ শিখা। *Flickered*—wavered, burned unsteadily ; 'flashed and died out by turns' (C.O.D.) ; কাঁপিতেছিল ; অস্থিরভাবে জ্বলিতেছিল। *In*—because it was in ; মধ্যে থাকায়। *Nigh*—(archaic for) near. *This*—the altar. *Herald* public crier, officer who regulates public ceremonies ; ঘোষণাকারী, রাজকীয় উৎসবাদির অনুষ্ঠানে যে কর্ম্মচারী কার্য্যকলাপের ক্রম নির্দ্দেশ করেন। *Clad*—clothed, dressed ; সজ্জিত। *Raiment*—(poetical for) costume, dress ; পরিচ্ছদ, বেশ। *Meet*—suitable, proper ; উপযুক্ত। *Even now*—just at that moment ; ঠিক সেই মুহূর্ত্তে। *Horn*—a wind instrument (originally made of horn) ; শৃঙ্গ, শিঙ্গা। *Wind*—(pronounce the *i* as in 'mine') blow, sound by blowing ; নিনাদিত করা, বাজান। *By*—near. *Huge*—giantlike in size ; প্রকাণ্ড। *Held*—i.e. in his hand ; ধরিয়া রাখিয়াছিল। *Entwined*—encircled, wrapped round ; বেষ্টিত, জড়ান। *These*—the herald and the huge man. *A little space*—at a little distance. *From off*—from in front of. *Starting-place*—the place from which the runners were to start, the scratch ; যে দাগ হইতে দৌড় আরম্ভ হইবার কথা।

Notes, &c. :—66. *Herald*—i.e. the *praeco*, or public crier, who summoned the spectators and competitors and also proclaimed the names of the winners.

67. *Horn*—generally, a long trumpet was used by these heralds.

68. *Sword*—This was for beheading unsuccessful competitors.

70. *Starting-place* A chalked rope, placed across the track, marked the starting-point.

Grammar, &c. :—*Their*—refers to 'sun' and 'One'. *Whereon ...wind*—adjective clause, qualifying 'altar'. *Nigh*—preposition. *Clad*—past participle passive from 'clothe'. *Meet*—adj. *Ready*—predicate adjective, agreeing with 'herald'. *To wind* adverb equivalent, qualifying 'ready'. *Space* adverbial accusative (of extent of space). *From*—governs the phrase 'off the altar'. *Brazen*—(adj. from 'brass') ; also a verb. *Herald*—n. and v. *Lead to the altar*—marry (of a man).

Substance :—At the foot of the images was an altar. A feeble flame burned fitfully on it. Between the altar and the starting-place for the runners stood a herald ready to give the signal for the race to start, and a huge man with a flower-decked sword.

Expl. :—On the ground in front of the statues of Apollo and Diana was an altar. A narrow jet of flame rose from it, but it could not burn steadily on account of the breeze. Near the altar stood the public crier, dressed in his usual uniform. He was then about to blow his horn as the signal for the race to begin. By his side, again, was a man of huge size, who held in his hand a curious object—a sword covered over with yellow flowers. Both these men stood at some distance from the altar and quite close to the line from which the runners were to start.

সরলার্থ :—Apollo ও Dianaর মূর্ত্তিদ্বয়ের চরণতলে সম্মুখে প্রসারিত একটি পিতলের বেদী ছিল। তাহার উপর একটি আলোক স্থাপিত ছিল।

কিন্তু বায়ুতে সেই আলোকের ক্ষীণ শিখাটি কাঁপিতেছিল; সেটি স্থিরভাবে জ্বলিতে পারিতেছিল না; একবার নিভিয়া যাইবার মত হইয়া আবার জ্বলিয়া উঠিতেছিল। রাজার যে কর্ম্মচারী উৎসবাদি ব্যাপারে কার্য্য-কলাপের ক্রম ঘোষণা করেন, সেই ঘোষণাকারী বেদীর নিকটেই ছিলেন। তিনি আপন (ঘোষণাকারী) পদের উপযুক্ত পরিচ্ছদে সজ্জিত ছিলেন। দৌড় আরম্ভ হইবার সঙ্কেতধ্বনি করিবার জন্য তিনি শিঙ্গা লইয়া তখন প্রস্তুত। তাঁহার পাশেই আবার প্রকাণ্ড দেহধারী আর এক ব্যক্তি দাঁড়াইয়া-ছিল। তাহার হস্তে একটি তরবারি। সেই তরবারিটি আবার হরিদ্রাবর্ণের ফুল দিয়া জড়ান। ঘোষণাকারী ও তরবারিধারী উভয়েই বেদী হইতে একটু দূরেই দাঁড়াইয়াছিল। দৌড়ের প্রতিযোগিতার সময় যেখান হইতে দৌড় আরম্ভ হয় সেখানে একটা দাগ দিয়া চিহ্ন করা থাকে। সেই চিহ্নের অতি নিকটেই ঐ রাজকর্ম্মচারিদ্বয় দাঁড়াইয়াছিল।

XI

[*Two competitors stood at the starting-line. One was an athletic youth, who wore a golden coronet on his head and had an olive garland in his hand*].

And there two runners did the sign abide,
Foot set to foot—a young man slim and fair,
Crisp-haired, well knit, with firm limbs often tried
In places where no man his strength may spare;
Dainty his thin coat was, and on his hair
A golden circlet of renown he wore,
And in his hand an olive garland bore.

Prose Order :—And two runners did abide the sign there, foot set to foot. (One of these was) a young man, slim and fair,......... no man may spare his strength ; his thin coat was dainty, and he wore on his hair a golden circlet of renown, and bore an olive garland in his hand.

Synonyms & Meanings :—*There*—at the starting-place. *Did abide*—abided ; (archaic for) awaited ; প্রতিক্ষা করিতেছিল। *Sign*—signal to start (which the herald was to give with his trumpet) ; সঙ্কেত ; এখানে, সঙ্কেতধ্বনি, শৃঙ্গনাদ দ্বারা সূচিতসঙ্কেত। *Foot set to foot*—one foot of each being placed alongside that of the other; দুইজনে ঠিক পাশাপাশি পা রাখিয়া, দুইজনের মধ্যে কেহ অপরের অগ্রবর্ত্তী বা পশ্চাদ্বর্ত্তী না হইয়া।

Slim—thin-built, of slender build ; তনুদেহ, পাত্‌লা, ছিপ্‌ছিপে। *Fair*—of fair complexion ; গৌরবর্ণ, সুন্দর, ফরসা। *Crisp-haired*—curly-haired ; কুঞ্চিত-কেশ. যাহার চুল কোঁকড়ান। *Well knit*—having a sturdy, compact bodily frame ; দৃঢ়, সুসংবদ্ধ, যাহার বাঁধুনি ভাল এমন। *With*—possessing. *Firm*—strong দৃঢ়, মজবুত। *Tried*—tested, subjected to hard treatment ; পরীক্ষিত। *Places, &c.*– i. e. wrestling grounds ; প্রতিদ্বন্দ্বিতার ক্ষেত্রে। *May*—(in the original sense of) can ; সমর্থ হয়। *Spare*—use sparingly, keep in reserve any part of ; অসম্যক্‌-ভাবে ব্যবহার করা, কতকটুকুমাত্র ব্যবহার করিয়া. বাকি ব্যবহার না করা· *Dainty*—pretty-looking, delicately beautiful ; অতিশোভন, চমৎকার। *Circlet*—small circular band ; diminutive of 'circle' ; বৃত্তাকার কেশবন্ধ, কেশবেষ্টনী। *Of renown*—which is a mark of distinction ; প্রতিষ্ঠা-সূচক। *Garland*—wreath ; মাল্য। *Bore*—carried, held ; ধরিয়াছিলেন।

Notes, &c. :—71. *Sign*—a blast of the herald's trumpet ; ঘোষণা-কারীর শৃঙ্গনাদ।

72. *Foot...foot*—Each had put one foot forward, in order to be in position to take a good start ; both these advanced feet being on the starting-line, they were alongside of each other. *Set* placed ; স্থাপিত, ন্যস্ত। *To*—close to.

73. *Knit*—'develop in strength or sturdiness' (Webster).

74. *Where no...spare*—where one has necessarily to put forward every ounce of strength that he has ; where one runs the risk of being crushed to death by his opponent if one does not fully exert oneself ; যেথানে আপনাকে বাঁচাইয়া রাখিবার জন্য আপনার সমুদয় শক্তির প্রয়োগ করিতে হয়, যেথানে রাখিয়া ঢাকিয়া শক্তির প্রয়োগ করার অবসর পাওয়া যায় না ।

75. *Golden circlet of renown*—The reference is to some kind of crown (Greek *stephanos* ; Latin *corona*), worn as a mark of distinction. Among the Greeks, the *stephanos* indicated high public office, or was an emblem of victory at the games or of high distinction won as a citizen. It was originally of olive branches, but later of gold. (The Roman *corona* was reserved for distinguished war service).

76. *Olive garland*—another token of distinction at games.

Grammar, &c. :—*Abide*—used transitively. *Foot* (being) *set to foot*—nominative absolute clause. *Man*—in apposition with 'runners'. *Knit*—past participle passive of 'knit'. *Where...spare*—adjective clause, qualifying 'places'. 'Spare' is infinitive.

Slim (adj.) ; *slimness* (n). *Dainty* (adj.) ; *daintiness* (n). *Garland* (n and v).

Substance :—The race was between two persons, who stood side by side. One of them was a slender youth of fair complexion and curly hair. He was of sturdy build and had strong limbs. He wore a golden band round his head and had an olive garland in his hand.

Expl. :—There were only two competitors for the race. They stood side by side, each with one foot placed on the starting-line. One of them was a youth, of fair complexion and with curly hair. Though slenderly built, he had a sturdy frame and strong limbs. It was obvious from his muscular appearance that he had taken part in many wrestling matches, where none can dare to take

the risk of being slack; and it was this strenuous training that had kept him in form. He wore a coat that was of thin fabric and elegant appearance. Fastened to his hair was a gold band—the emblem of victory in sports; and in his hand he carried an olive wreath—another token of his athletic skill.

সরলার্থ:—এই দৌড়ের প্রতিযোগিতায় দুই জন মাত্র প্রতিদ্বন্দ্বী উপস্থিত ছিলেন। সঙ্কেতধ্বনি হইবামাত্র যাহাতে দৌড় আরম্ভ করিতে পারেন, সেইজন্য তাঁহারা উভয়েই, দৌড় আরম্ভের জন্য চিহ্নিত স্থানের উপর এক পা রাখিয়া, দৌড়াইবার জন্য প্রস্তুত হইয়া পাশাপাশি দাঁড়াইয়াছিলেন। তাঁহাদের মধ্যে একজন যুবাপুরুষ; তাঁহার বর্ণ গৌর ও চুলগুলি কোঁকড়ান; তাঁহার শরীর পাতলা হইলেও তাঁহার বাঁধুনি দৃঢ় ছিল। তাঁহার দেহে পেশীর প্রাচুর্য্য দেখিয়া সহজেই বোধ হইত যে তিনি বহুবার ভিন্ন ভিন্ন ব্যক্তির সহিত শক্তির প্রতিযোগিতায় নিযুক্ত হইয়াছিলেন; সেই সকল প্রতিযোগিতা এরূপ সাংঘাতিক যে তাহাতে শরীরের সমুদয় শক্তিটুকুই নিয়োজিত করিতে হয়; ঢিমা চালে আল্‌গা ভাবে চলিলেই সমূহ বিপদ্। সেই প্রতিদ্বন্দ্বিতার ফলে তাঁহার শরীরের এইরূপ দৃঢ়তা সাধিত হইয়াছিল। তাঁহার গায়ে একটি কোট ছিল; সেটি সুন্দর সূক্ষ্ম সূত্রের বস্ত্রে প্রস্তুত এবং সম্পূর্ণ মার্জ্জিত রুচিসম্মত। তাঁহার কেশরাশি একটি সোণার বেষ্টনীতে বেষ্টিত; তিনি ক্রীড়াদিতে সামর্থ্যের পরিচয় দিয়া জয়ী হইয়া সেটি পাইয়াছিলেন। তাঁহার হস্তে একটি জলপাই (olive) পল্লবের মালা ছিল—সেটিও তাঁহার শারীরিক সামর্থ্যেরই পুরস্কার।



DIANA IN HUNTING COSTUME

P. 40

XII

[*The other competitor was a young maiden. She was dressed like a huntress and was very beautiful*].

But on this day with whom shall he contend ?
A maid stood by him like Diana clad
When in the woods she lists her bow to bend,
Too fair for one to look on and be glad,
Who scarcely yet has thirty summers had,
If he must still behold her from afar ;
Too fair to let the world live free from war.

Prose Order :—But with whom shall he contend on this day? A maid stood by him, clad like Diana when she lists to bend her bow in the woods. [She was] too fair for one who has scarcely yet had thirty summers to look on and be glad, if he must......afar ; [and] too fair ..war.

Synonyms & Meanings :—*But*—although he was a powerful wrestler ; যথেষ্ট শক্তিশালী পুরুষ হইলেও। *Shall he* was he destined to ; তিনি ভাগ্যবশে নিয়োজিত হইয়াছিলেন। *Contend*—compete (in a race) ; প্রতিযোগিতা করিতে। *A maid*—a girl (not another wrestler). *By*—beside ; পাশে। *Diana*—the goddess of hunting ; মৃগয়ার অধিষ্ঠাত্রী দেবী। *Clad*—clothed ; বস্ত্রাদিতে সজ্জ। *She*—Diana. *Lists*—wishes, chooses ; ইচ্ছা করেন ; প্রবৃত্ত হন। *One*—any one ; any man ; যে কোনও ব্যক্তি। *And*—and at the same time ; এবং সেই সঙ্গে। *Scarcely*—hardly. *Has had thirty summers*—has seen thirty summers ; is thirty years old ; ত্রিশ বৎসর বয়সের হইয়াছেন। *Must*—is compelled to ; বাধ্য হইবেন। *Still*—for ever ; চিরকাল ; an archaic use. *Behold*—see ; দেখা। *Afar*—a distance ; দূর। *The world*—people in general ; (পৃথিবী ; এখানে পৃথিবীর লোক)। *Free from war*—free from

disputes (regarding who should possess her); (তাহাকে কে পাইবে ও ভোগ করিবে সেই সম্বন্ধে) দ্বন্দ্ব হইতে বিরত।

Notes, &c. :—78. *Shall*—Note force of 3rd person 'shall'.

79. *Diana*—As a huntress, Diana wore a sleeveless tunic, barely reaching down to the knees and fastened at the waist with a band. See Illustration on page 40.

80. *When...bend*—i.e. when she goes out to hunt in the forest with her bow and arrows; যখন তীর ও ধনুক লইয়া তিনি বনে শিকারের জন্য যান।

81-3. The idea is:—The girl was so charmingly beautiful that no youth who was below thirty could, after seeing her, feel happy if he was to admire her always from a distance (and was prevented from making love to her). *Too fair...look on*—so fair that one could not look on. *Be glad*—remain content; সন্তুষ্ট থাকা। *Has had thirty summers*—has reached the age of thirty. The young man, being below thirty, could not be expected to control himself.

84. *Free from war*—Beautiful women are often the cause of enmity, both between individuals and States. The Greeks waged a long war against the Trojans in order to rescue Helen.

Grammar &c. :—*Diana*—dative, governed by 'like'. *Clad*—agrees with 'maid'. *When...bend*—adverb clause of time, modifying 'clad'. *To bend*—noun equivalent, object of 'lists'. *Fair* agrees with 'maid'. *For one..... glad* 'Look' and 'be' are accusatives with the infinitive with 'one'; they are governed by 'for'. *Who......had*—adjective clause, qualifying 'one'. *If he...afar*—adverb clause of condition, modifying 'look' and 'be'. *Afar*—adverb; here, a noun equivalent, governed by 'from'. *To let*—adverb equivalent, modifying 'fair'. *The world live*—accusative with the infinitive; object of 'let'. *Free*—predicate adjective, agreeing with 'world'. *Contend*

(v) ; *contention* (n) ; *contentious* (adj.). We speak of 'a child of twelve *summers*' but of 'a man of fifty-five *winters*'.

Substance :—But the strong young man's rival was a mere girl. She was dressed like Diana, when the goddess goes out to hunt. She was so fair that no young man could help being fascinated by her.

Expl. :—But this famous wrestler was not going to compete today with another wrestler. The rival who stood beside him was a girl. She wore a costume similar to that of Diana when she makes up her mind to go hunting in the forest with bow and arrows. She was remarkably fair. Her opponent was a young man below thirty—an age at which one's passions are not easily brought under control ; and no one of that age could possibly feel happy if, after having gazed on the girl's beauty, he was forced to admire her for ever from a distance and prevented from making love to her. She was so beautiful that her beauty was bound to create strife among her admirers.

সরলার্থ :—কিন্তু ঐ মল্লবীর আজ যে প্রতিযোগিতায় অগ্রসর, তাহা কাহার সহিত? তাঁহার পাশে প্রতিযোগিতার জন্য যিনি দাঁড়াইয়াছিলেন, তিনি একজন অল্পবয়স্কা কুমারী মাত্র। ডায়ানা দেবী তীর ও ধনু লইয়া বনে শিকার করিতে যাইবার সময় যেরূপ বেশ ধারণ করেন, এই কুমারী সেইরূপ বেশে সজ্জিতা ছিলেন। কুমারী অতি সুন্দরী। তাঁহার প্রতিদ্বন্দ্বী যুবা পুরুষ; যুবার বয়স ত্রিশও পূরে নাই। এ বয়সের যুবার মন সহজেই চঞ্চল হইবার কথা। এ বয়সে ঐরূপ সুন্দরী কুমারীকে দেখিয়া, তাহাকে পত্নীরূপে পাইবারই ইচ্ছা হইবার কথা। তাহা না করিতে পাইয়া, নিয়ত কেবল দূর হইতেই দেখিতে বাধ্য হইয়া থাকিলে, এ বয়সের যুবা তৃপ্তিলাভ করিতে পারে না। কুমারীর এমনই সৌন্দর্য্য, যে সে

সৌন্দর্য্য মানুষকে যুদ্ধবিগ্রহে লিপ্ত করিবেই। সেই সৌন্দর্য্য ভোগের অধিকারী হইবার জন্য মানুষ প্রতিদ্বন্দ্বিতার ক্ষেত্রে অগ্রসর না হইয়া পারে না।

XIII

[*She was quite cool and collected. On her face was a serene look. But her rival, who gazed ardently at her, was obviously afraid*].

She seemed all earthly matters to forget;
Of all tormenting lines her face was clear,
Her wide grey eyes upon the goal were set
Calm and unmoved as though no soul were near.
But her foe trembled as a man in fear,
Nor from her loveliness one moment turned
His anxious face with fierce desire that burned.

Prose Order :—She seemed to forget all earthy matters, her face was clear of all tormenting lines, [and] her wide grey eyes were set calm and unmoved upon the goal, as though no soul were near. But her foe trembled as a man in fear [trembles], nor turned his anxious face that burned with fierce desire [for] one moment from her loveliness.

Synonyms & Meanings :—*Seemed*—appeared ; বোধ হইল। *Earthly matters*—mundane affairs ; things of this world ; সমুদয় পার্থিব ব্যাপার ; এ জগতের যা' কিছু সব। *Forget*—have no recollection ; be ignoring ; বিস্মৃত হওয়া ; তুচ্ছবোধ করা। *Tormenting lines*—wrinkles such as indicate intense suffering ; ক্লেশকর চিন্তাসূচক রেখা ; ভাবনার রেখা। *Clear of*—free from ; not disfigured by ; মুক্ত। *Wide*—

fully open ; আয়ত। *Goal*—point where the race was to end ; গন্তব্য স্থান। *Set*—fixed ; নির্দ্দিষ্ট। *Calm*—tranquil ; শান্ত ; স্থির। *Unmoved*—impassive ; অবিচলিত ; অচঞ্চল। *As though*—as if ; যেন। *No soul*—not a single individual ; একটী প্রাণীও না। *Foe*—rival ; competitor ; প্রতিদ্বন্দ্বী ; বিরোধী। *Trembled*—quaked ; কাঁপিতেছিল। *In fear*—who is seized with fear ; ভয়ার্ত। *Nor turned*—and did not turn ; এবং ফিরাইয়া ল'ন নাই। *From*—away from. *Loveliness*—beautiful form ; অঙ্গ সৌন্দর্য্য ; সুন্দর আকৃতি। *Anxious*—troubled ; চিন্তাক্লিষ্ট ; ভাবনায় কাতর। *Fierce desire*—ardent love ; প্রগাঢ় অনুরাগ। *Burned*—glowed ; দীপ্ত হইয়া উঠিয়াছিল।

Notes, &c. :—85. She looked like a goddess who was above the worries of human life.

86. *Tormenting*—indicating—*not* causing—torment (here = acute mental suffering) ; a strained use of the word.

87. *Goal*—The race was from the 'starting place' to the 'turning-post' and back ; so the goal was near the starting-place.

88. *Her loveliness*—her lovely form ; abstract for concrete.

Grammar, &c. :—*To forget*—adverb equivalent, qualifying 'seemed'.

Calm, *unmoved*—predicate adjectives, agreeing with 'eyes'.

As though...near—a contracted adverb clause of comparison, with a clause of concession subordinate to it.

Were—concessive subjunctive (singular).

As...fear—contracted adverb clause of comparison.

Moment—adverbial accusative of duration of time.

With fierce...burned—adjective clause, qualifying 'face'.

Torment—(n and v). *Line* (n) ; his face was *lined* (v) with care.

Substance :—She showed no interest in her surroundings. Not a wrinkle showed on her face. Serenely she looked at the goal.

But the youth trembled in fear. A raging passion had taken hold of him; and he could not turn his eyes away from the lovely girl.

Expl. :—The girl looked as if she had no interest whatever in things that appeal to ordinary human beings; the race and its probable results did not seem to excite her in the least. There was not a single wrinkle on her face to show that a painful conflict was going on in her mind. Her grey eyes were wide open; but though they were fixed on the winning-post, there was in them no sign of either agitation or concern. In fact, she appeared wholly unconscious of her surroundings—even of the young man who stood by her side. But her opponent was in a different plight: he was obviously in the grip of fear. He was actually trembling. His face showed how uneasy he felt. It glowed with a passion too violent for him to control; and not for a single moment could he turn it away from the vision of beauty that stood beside him.

সরলার্থ :—কুমারীকে দেখিয়া বোধ হইতেছিল, অন্য লোকদিগের যাহাতে অনুরাগ সে সমুদয় বিষয়েই তাঁহার যেন কোনও আগ্রহই ছিল না; লোকের মনে কোনও কষ্টকর ভাবনার তোলাপাড়া চলিতে থাকিলে, তাহাদের মুখে সেই ভাবনার চিহ্ন ফুটিয়া উঠে। কিন্তু কুমারীর মুখে সেরূপ একটিও চিন্তার রেখা ছিল না। বস্তুতঃ, মনে হইতেছিল, তাঁহার চারি পাশে কি আছে না আছে, কুমারী যেন তাহা সম্পূর্ণরূপে ভুলিয়া রহিয়াছেন; তাঁহার পাশে যে যুবা দৌড়াইতেছিলেন, তাঁহার কথাও যেন কুমারীর মনে ছিল না। কিন্তু তাঁহার প্রতিদ্বন্দ্বী যুবার অবস্থা সম্পূর্ণ বিপরীত। তিনি সত্যই ভয়ে কাঁপিতেছিলেন। তাঁহার মুখ দেখিয়াই বুঝা যাইতেছিল তাঁহার কিরূপ উদ্বেগ বোধ হইতেছে। তাঁহার অন্তরে কুমারীর প্রতি যে প্রবল অনুরাগ জন্মিয়াছিল তাহা তিনি গোপন করিতে পারেন নাই। সেই অনুরাগের চিহ্ন তাঁহার মুখে দীপ্ত হইয়া উঠিয়াছিল। এবং তিনি একটি মুহূর্ত্তের জন্যও পার্শ্বস্থ কুমারীর সৌন্দর্য্যময়ী আকৃতি হইতে আপনার দৃষ্টি ফিরাইয়া লইতে পারেন নাই।

XIV

[*The herald gave the signal for the start. The competitors reached the turning-post side by side*].

Now through the hush there break the
trumpet's clang
Just as the setting sun made eventide.
Then from light feet a spurt of dust there sprang,
And swiftly were they running side by side;
But silent did the thronging folk abide
Until the turning-post was reached at last,
And round about it still abreast they passed.

Prose Order :—The clang of the trumpet now broke through the hush, just...eventide. A spurt of dust then sprang from light feet, and they were swiftly running side by side. But the thronging folk did abide silent until the turning-post was at last reached and they (the competitors) passed round about it, still abreast. ['There' in the first two sentences is not necessary in prose].

Synonyms & Meanings :—*Now*—while the two runners stood as above described. *Hush*—silence ; নিস্তব্ধতা ; মৌন। *Broke through* -suddenly intruded into (with its loud noise) ; violently interrupted ; ভেদ করিয়া ধ্বনিত হইল। *Trumpet*—the herald's horn (*l.* 67) ; ঘোষণাকারীর শিঙ্গা। *Clang*—loud, ringing, metallic sound ; উচ্চধ্বনি ; জোর খন্‌খনে আওয়াজ। *Just as*—exactly when ; ঠিক যে সময়। *Setting*—sinking below the horizon ; গগন প্রান্তে হেলিয়া পড়িয়া ; অস্ত যাইয়া। *Made eventide*—brought in evening ; সায়াহ্নের সূচনা করিলেন। *Light* swiftly running ; দ্রুতধাবনকারী ; জোরে দৌড়ানতে নিযুক্ত। *Spurt* (also spelt 'spirt')—'thin column' ; সরু ধারা। *Sprang*—shot up (from the ground into the air) ; quickly rose ; বেগে উঠিতেছিল।

Side by side—alongside of each other; i.e. they were running even so far; পাশাপাশি; কেহ কাহাকেও অতিক্রম না করিয়া। *Thronging folk*—crowd of spectators; দর্শকদিগের দল; সমবেত দর্শকগণ। *Abide*—remain; অবস্থান করা; থাকা। *Turning-post*—post round which the runners would have to pass before they turned back towards the goal. *Round about*—around. *Still*—even then. *Abreast*—side by side, level.

Notes, &c :—93. *Eventide*—evening-time, or evening (i.e. the time from sunset to bedtime. 'Even' is poetical for 'evening', and 'tide' means 'time'.

94. *Spurt*—jet; strictly applicable only to liquids gushing out of a narrow opening. 'Spurt', a short and violent effort (e.g. in racing), is a different word.

96. *Silent*—i e. they did not cheer as yet. The sympathies of the spectators were on the side of the young man; they wanted him to win and marry Atalanta. *Thronging*—*either* (1) still continuing to pour in as spectators *or* more loosely, (2) bending close to one another in trying to watch the race; pressing together in large numbers.

['The last of these' in *l* 50 does not mean the last of *all* the spectators, but the last whom Schoeneus saw in front].

97. *Turning-post*—This is the *meta secunda* (generally a group of three conically shaped columns) placed upon a raised foundation at the further end of the course. In turning round and touching it, competitors naturally tried to run as close to it as possible. The goal was called the *meta prima*, and it was at the starting end of the course. The course itself was generally oblong; and a long low wall (called the *spina*) was built along it, which divided the course into two parts and had a *meta* at each end.

Grammar, &c. :—*There*—introductory particle; not the adverb of place. So also in *l.* 94. *Just as...eventide*—adverb clause of time, modifying 'broke'.

Side (being) *by side*—nominative absolute clause.

Silent—predicate adjective, agreeing with 'folk'.

Until...last—adverb clause of 'time', modifying 'abide'.

Still abreast—both adverbs. 'Round' is an adverb.

Hush (n and v). *Clang* (n and v) ; *clangour* (n). *Spurt* (n and v). *Throng* (n and v).

Substance :—The sun was just setting when the silence was suddenly broken by the blast of the herald's trumpet. The runners started, stirring up the fine dust of the race-course. They kept level even when they wheeled round the turning-post. But the spectators did not even then venture to cheer.

Expl. :—While the competitors stood waiting for the signal to start, the sun set and brought in evening. Exactly at that moment, the herald's trumpet sounded loudly, rudely breaking the solemn silence of the place. Immediately the two runners were off, and a thin trail of dust showed where they had passed. Both ran at a very high speed, and neither could overtake the other. Even when they finished half the race and reached the turning-post, they kept level ; and when they passed round it, they were still each abreast of the other. All this time, the eager crowd of spectators had not cheered, though they were sorely tempted to do so when they found the youth doing so well in the race.

সরলার্থ ঃ—দৌড় আরম্ভের জন্য সঙ্কেতের অপেক্ষায় যখন সেই প্রতিদ্বন্দ্বী দুইজন দাগের উপর পা রাখিয়া দাঁড়াইয়াছিলেন, তখন সূর্য্যাস্তের পর সায়াহ্ন আসিতেছিল। ঠিক যে মুহূর্ত্তে সূর্য্য গগনপ্রান্তে হেলিয়া পড়িয়া অদৃশ্য হইলেন, সেই মুহূর্ত্তে ঘোষণাকারীর তূরী উচ্চশব্দে সেই স্থানের নিস্তব্ধতা ভেদ করিয়া বাজিয়া উঠিল। অমনিই সেই দুইজন দৌড়াইতে আরম্ভ করিলেন, এবং তাঁহাদের দৌড়াইয়া যাইবার পথে তাঁহাদের পিছনে পিছনে একটা সরু ধারাতে ধূলা জোরে জোরে উড়িয়া চলিতে লাগিল। তাঁহারা দুইজনেই খুব বেগে দৌড়িতে লাগিলেন। কেহ অপরকে ছাড়াইয়া যাইতে

পারিলেন না। এমন কি যখন তাঁহারা অর্দ্ধপথে যে স্তম্ভ ঘুরিয়া দৌড় শেষ করিবার জন্য বাকি পথে চলিতে হয়, সেই মধ্যপথের স্তম্ভের নিকট পৌঁছিয়াছেন, তখনও তাঁহারা সমান বেগে পাশাপাশিই যাইতেছিলেন ; এবং তাহা অতিক্রম করিবার সময়েও একজন অপরকে ছাড়াইয়া গেল না। এই সমস্তক্ষণ ধরিয়া সেখানে সমবেত দর্শকদের দল চুপ করিয়াই ছিল। তাহারা কেহ উৎসাহ দিবার জন্য যুবকের উদ্দেশে কোনও আনন্দধ্বনি করে নাই। যুবক যে ভাবে কুমারীর সহিত সমান গতিতে দৌড়াইতেছিলেন, দর্শকগণ তাহাতে আনন্দবোধ করিলেও, সে আনন্দ স্পষ্টভাবে ব্যক্ত করে নাই।

XV

[*Soon the crowd began to cheer, and the youth overtook his fair rival. He felt almost sure of winning*].

But when the people saw how close they ran,
When halfway to the starting-point they were,
A cry of joy broke forth, whereat the man
Headed the white-foot runner, and drew near
Unto the very end of all his fear;
And scarce his straining feet the ground could feel,
And bliss unhoped for o'er his heart gan steal.

Prose Order :—But when...ran when they were halfway to the starting-point, a cry...forth, whereat...fear ; and his straining feet could scarce (ly) feel the ground, and unhoped-for bliss gan steal over his heart.

Synonyms & Meanings :—*But*—although they had not cheered before. *Close*—closely, near to each other ; কাছাকাছি। *Were halfway...starting-point*—had run half of the way back to

the starting-point ; were midway between the turning-post and the goal—প্রত্যাবর্ত্তন-পথের অর্দ্ধাংশ অতিক্রম করিয়াছিলেন ; মধ্যপথের স্তম্ভ হইতে দৌড় শেষ পর্য্যন্ত যে পথ, তাহার অর্দ্ধভাগ দৌড়াইয়াছিলেন। *To*—on their way back to. *A cry of joy*—a series of loud cheers expressive of the delight of the crowd ; অবিরাম আনন্দ-ধ্বনি ; আনন্দের উল্লাসসূচক ধ্বনি। *Broke forth*—suddenly rose from the galleries ; হঠাৎ উঠিল। *Whereat*—at which ; যাহাতে। *The man*—i.e. the young man competing with Atalanta. *Headed*—ran ahead of, outstripped ; ছাড়াইয়া গেলেন। *White-foot runner*—Atalanta, with her beautiful white feet ; সুগৌর-চরণা ধাবনকারিণী ; শুভ্র চরণ যুগল লইয়া যে কুমারী দৌড়াইতেছিলেন। *Drew near unto*—came quite close to ; অতি নিকটে উপস্থিত হইলেন। *Very*—actual ; প্রকৃত ; সত্যকার। *Fear*—i.e. fear of being beaten in the race, and so of losing his life ; দৌড়ে হারিবার ও জীবন হারাইবার ভয়। *Scarce*—scarcely, hardly. *Straining*—making intense efforts ; running at their fastest speed ; যথেষ্ট চেষ্টায়, যতদূর সম্ভব বেগে দৌড়িয়া। *Bliss*—joy, happiness (of gaining Atalanta as his wife) ; Atalantaকে পত্নীরূপে পাইবার আনন্দ। *Unhoped for*—for which he had not hoped ; which had been beyond his expectations ; অপ্রত্যাশিত ; যাহা তিনি আশা করিতে পারেন নাই। *Gan*—See on *l.* 46. *Steal over*—silently fill ; নিঃশব্দে ভরিয়া দেওয়া। *Steal*—move silently or secretly, creep ; নিঃশব্দে সঞ্চারিত হওয়া।

Notes, &c. :—100. When they had already covered half of the return track ; i.e. when three-fourths of the course had been traversed and Atalanta had not yet been able to leave her rival behind.

101. *Cry of joy*—The spectators were glad, because Atalanta would have to marry the youth if he won the race. The cheers naturally encouraged the young man, who made a special effort and got ahead of Atalanta.

102-3. *Drew near...fear*—Before the start, he had been trembling in fear, lest he should lose and have to submit to the death-

penalty. Now he had a chance of winning, and so had almost got rid of his fears.

104. *The ground could feel*—i.e. he ran so fast that he hardly felt the touch of his feet on the ground. *Straining feet*—The feet are personified ; in the poet's fancy, it is they, and not the young man, who are 'straining'.

105. *Unhoped for*—It cannot be that the young man had fallen so desperately in love with Atalanta that he had offered to compete with her and risk his life without cherishing some hope of success. But what the poet means is that Atalanta's notorious speed and his own fears had, for the time being, banished those hopes from his mind.

105. *O'er...steal*—imperceptibly took possession of his heart.

Grammar, &c. :—*When the people...ran*—adverb clause of time, modifying 'broke'. *When halfway...were*—adverb clause of time, modifying 'ran'. *How close they ran*—noun clause (dependent question), object of 'saw'. 'How' is an interrogative adverb. *Halfway*—adverb ; now used mostly in the phrase 'half-way house', where it is an adjective. *Whereat*—relative adverb, introducing two co-ordinate clauses, qualifying 'cry'. The antecedent may, however, be the idea in the sentence 'a cry...forth'. *Very*—emphasizing adjective. *Unhoped for*—best parsed as a compound verb-adjective. *Close* (adv.) ; a *close* (adj.) secret ; *close* (v) the window ; the evening drew to a *close* (n). *Bliss* (n) ; *blissful* (adj.). *Steal* (v) ; *stealth* (n).

Substance :—The two runners kept level after they had covered half the distance back to the starting-point. The crowd could no longer restrain its cheers. Thus encouraged, the young man shot ahead of the girl, and almost got rid of his fears. He ran so fast that he hardly felt his feet touching the ground. The hope of winning Atalanta as his bride imperceptibly filled his heart with a perfect joy.

Expl. :—The spectators had so long kept silent. They now noticed with delight that the two runners kept close to each other even when only half of the return track remained to be covered. As the young man's chances seemed to be quite bright, loud cheers from the galleries greeted his efforts. This gave him a fresh stimulus, and soon the girl with the fair feet was left behind. The young man had then almost mastered the fears that troubled him at the start. He had so far increased his speed that he was hardly conscious of touching the ground with his feet. And, before he was aware of it, a sense of heavenly joy had filled his heart, for the hope of winning Atalanta, which he had practically given up, was, as he thought, about to be realized.

সরলার্থ ঃ—এতক্ষণ পর্য্যন্ত দর্শকগণ মৌনাবলম্বন করিয়াই ছিল। এখন তাহারা দেখিল যে মধ্যপথ হইতে দৌড়িয়া বাকি অৰ্দ্ধপথের অৰ্দ্ধভাগ পর্য্যন্ত দুইজনে খুব কাছাকাছি থাকিয়াই দৌড়াইলেন। ইহা দেখিয়া দর্শকেরা বিশেষ উৎফুল্ল হইল। যুবার জিতিবার সম্ভাবনা আছে মনে করিয়া দর্শকগণ তাঁহার উদ্দেশে উৎসাহবর্দ্ধক আনন্দধ্বনি করিতে লাগিল। যুবা তাহাতে নূতন উৎসাহ লাভ করিলেন। শুভ্রচরণা কুমারীকে তিনি শীঘ্রই অতিক্রম করিয়া চলিলেন। প্রথমে যে ভয়ে যুবা অভিভূত হইয়া পড়িয়াছিলেন এক্ষণে তিনি সেই ভয়ের হাত প্রায় সম্পূর্ণরূপেই এড়াইলেন। তাঁহার দৌড়াইবার বেগ এতই বাড়িয়া গিয়াছিল যে, তাঁহার পা কখন ভূমিতে ঠেকিতেছিল তাহাই যেন তিনি ঠিক জানিতে পারিতেছিলেন না। Atalantaকে পাইবার আশা তিনি ত পূর্ব্বে ছাড়িয়াই দিয়াছিলেন। এখন সেই আশা আবার নূতন করিয়া জাগিয়াছিল ও তাহা পূর্ণ হইবার সম্ভাবনায় এক অভাবনীয় আনন্দ যে কখন তাঁহার অন্তরকে নিঃশব্দে আপ্লুত করিয়া দিল তাহা তিনি বুঝিতে পারিলেন না।

XVI

[But soon he heard her coming up. As he turned round to see, she shot past in a flash. He hardly saw her before she had touched the goal].

But midst the loud victorious shouts he heard
Her footsteps drawing nearer, and the sound
Of fluttering raiment, and thereat afeard
His flushed and eager face he turned around,
And even then he felt her past him bound
Fleet as the wind, but scarcely saw her there
Till on the goal she laid her fingers fair.

Prose Order :—But he heard, (a) midst the loud victorious shouts, her footsteps drawing nearer, and the sound...raiment ; and he, afeard thereat, turned around his flushed and eager face ; and even then he felt her bound past him (as) fleet as the wind, but scarcely saw her there till she laid her fair fingers on the goal.

Synonyms & Meanings :—*But*—although he felt so sure of success. *Midst*—(poetical for) amidst, in the midst of ; মধ্যে। *Victorious shouts*—shouts of triumph (uttered by the crowd when it thought that he was going to win) ; যুবা জয়ী হইবেন বিবেচনায় জয়ধ্বনি। *Drawing nearer*—coming closer ; নিকটতর হইতে ; আরও কাছে আসিতে। *Fluttering*—flapping in the air (as she ran along) ; বাতাসে পটপট শব্দ করিয়া। *Raiment*—dress ; পরিচ্ছদ ; পোষাক। *Thereat*—at it ; i.e. at that sound ; সেই শব্দে। *Afeard*—(archaic for) afraid ; ভীত। *Flushed*—glowing with a warm colour ; red with exertion and excitement ; পরিশ্রমে ও উদ্বেগে আরক্ত ; দৌড়াইবার কষ্টে এবং ভাবনায় লাল। *Eager*—showing keen desire ; উৎসুক ; ব্যগ্র ; আগ্রহসূচক। *Turned around*—i.e. turned back ; used transitively ; ফিরাইলেন। *Even*

then—just as he turned his face round ; যে মুহূর্ত্তে তিনি মুখ ফিরাইলেন, ঠিক সেই মুহূর্ত্তে। *Past*—beyond, ahead of ; অতিক্রম করিয়া ; ছাড়াইয়া। *Bound*—spring, advance lightly ; ক্ষিপ্রভাবে চলা। *Fleet*—quickly ; দ্রুতগতিতে। *There*—on the track ; দৌড়ের পথে। *Laid*—placed ; রাখিল।

Notes, &c. :—108. *Afeard*—participle of an obsolete verb, 'afear', to make afraid.

110. *Felt*—i.e. felt rather than saw ; so swiftly was she running, so light was she.

111. 'Flushed' refers to the colour of his face ; 'eager' to the expression on it. He flushed outwardly and at heart he was eager.

112. *Laid*—The past, instead of the pluperfect, tense shows that he saw her at the very moment that she touched the goal. The winner had to touch the goal with his fingers before he could claim the prize.

Grammar, &c.:—*Midst*—preposition. *Drawing*—predicate verb-adjective. *Nearer*—adverb. *Sound*—object of 'heard'. 'Turned around' is now generally intransitive, while 'turn round' is both transitive and intransitive. *Afeard*—agrees with 'he'. *Her bound*—accusative with the infinitive, object of 'felt'. *Past*—preposition. *Fleet as the wind* (is fleet)—'As' introduces a contracted adverb clause of comparison. *Till...laid*—adverb clause of time, modifying 'saw'.

Substance :—While the cheers still rang, the youth heard Atalanta coming closer. He turned round to see how far she was. In that very instant she had outstripped him. She ran with the speed of the wind. Though he felt her dash past him, he did not clearly see her till the moment when her fingers were on the goal.

Expl. :—The shouts of triumph uttered by the crowd kept ringing in his ears. But even in the midst of that loud noise,

other sounds claimed his attention. He heard her footsteps as she gained on him; he also heard the loose ends of her tunic flapping in the air, as she ran on. He was already highly impatient; in the strain and excitement of the race his face had reddened; and he was thoroughly frightened when Atalanta suddenly increased her speed. So he looked back to see how close she had come up; and even as he did so, she sprinted ahead at such a fierce speed that it seemed as if she were no more than a gust of wind. He had hardly time to notice her sweeping past, for the next that he saw of her was when she was touching the goal with her fair fingers.

সরলার্থ :—যুবার জয়ে আহ্লাদিত হইয়া সমবেত দর্শকেরা আনন্দধ্বনি করিতেছিল। যুবা দৌড়াইতে দৌড়াইতে সেই আনন্দধ্বনি শুনিতেছিলেন। কিন্তু সেই উচ্চ জয়ধ্বনি সমূহের মধ্যে অন্য শব্দ তাঁহার কাণে আসিল। কুমারী জোরে দৌড়াইয়া ক্রমশঃই তাঁহার বেশী কাছে আসিয়া পড়িতেছিলেন; কুমারীর পোষাকের ধারের দিক্ আল্‌গা ঝল্‌ঝলে ছিল; দৌড়াইবার সময় বাতাসে দ্রুত সঞ্চালিত হইয়া তাহাতে শব্দ হইতেছিল। ক্রমশঃ অধিকতর নিকটে কুমারীর পা ফেলিবার সেই শব্দগুলি, ও তাঁহার ঝল্‌ঝলে পোষাকে পটরপটর করিয়া যে শব্দ হইতেছিল, সেই শব্দ যুবা শুনিতে পাইলেন। যুবা পূর্ব্বেই অত্যন্ত অধীর হইয়াছিলেন; দৌড়াইবার উদ্বেগে তাঁহার মুখ লাল হইয়া গিয়াছিল। এখন কুমারী আপন গতির বেগ হঠাৎ ঐরূপ বিষমভাবে বাড়াইলেন দেখিয়া, যুবা নিতান্তই ভীত হইয়া পড়িলেন। কুমারী তাঁহার কত কাছে আসিয়া পড়িয়াছেন তাহা দেখিবার জন্য, তিনি পিছনে মুখ ফিরাইলেন। সেই মুহূর্ত্তেই কুমারী যুবাকে ছাড়াইয়া গেলেন। কুমারী তখন এরূপ বিষম বেগে দৌড়াইতেছিলেন যে বোধ হইতেছিল যেন একটা দমকা বাতাস বহিয়া গেল। কুমারী কখন যে সোঁ করিয়া তাঁহার পাশ দিয়া তাঁহার আগে চলিয়া গেলেন, যুবা তাহা দেখিবারও ভাল সময় পাইলেন না। যুবা যখন কুমারীকে দেখিলেন,

তখন কুমারীর দৌড়ান শেষ হইয়াছে। দৌড়ান শেষ করিয়া যে থাম ছুঁইবার কথা, কুমারীর হাত তখন সেই থামের উপর।

XVII

[*Atalanta was not out of breath. She did not feel proud of her victory. Rather did a tender expression show on her face*].

There stood she breathing like a little child
Amid some warlike clamour laid asleep;
For no victorious joy her red lips smiled,
Her cheek its wonted freshness did but keep;
No glance lit up her clear grey eyes and deep,
Though some divine thought softened all her face
As once more rang the trumpet through the place.

Prose Order :—She stood there, breathing like a little child, laid asleep amid...clamour ; her red lips smiled for no victorious joy, (and) her cheek did but keep its wonted freshness ; no glance lit up her clear grey and deep eyes, though...face as the trumpet rang once more through the place.

Synonyms & Meanings :—*There*—at the goal. *Like...child*—i.e. softly and gently ; শিশুর মত ধীরে ধীরে। *Amid*—in the midst of ; মধ্যে। *Warlike clamour*—noise and confusion reminding one of a battle ; সমর-সদৃশ কোলাহল ; যুদ্ধের মত গোলমাল। *Laid asleep*—put to sleep ; যাহাকে ঘুম পাড়ান হইয়াছে। *For*—at ; on account of ; হওয়াতে। *Victorious joy*—sense of personal triumph because she had won the race ; দৌড়াইয়া জিতিয়াছিল বলিয়া শ্লাঘা বোধ ও আনন্দ। *Wonted*—usual, customary ; সাধারণ ; অভ্যাসমত নিত্যকার। *Freshness*—bright and pure

complexion ; নির্মল উজ্জ্বলবর্ণ ; অম্লান লালিত্য। *Did but keep*—only retained. *Glance*—flashing look ; চকিত দৃষ্টি। *Lit up*—brightened উজ্জ্বল করিয়া তুলিয়াছিল ; দীপ্ত করিয়াছিল। *Some divine thought*—some (pitying) thought, worthy of a god ; a touch of some noble sentiment ; দেবতার যোগ্য একটা (দয়ার) ভাব ; একটা উচ্চ মনোভাবের ঈষৎ আবেশ। *Softened...face*—made her whole face look more tender ; তাহার মুখখানিকে আরও কমনীয় করিয়া তুলিয়াছিল। *Once more*—for the second time ; আরও একবার, দ্বিতীয়বার। *Rang*—sounded ; ধ্বনিত হইল ; বাজিল।

Notes, &c. :—113. *Like...child*—She was no more flurried or excited than a sleeping child is ; though she had just run a race, she was not panting or red in the face.

114. *Clamour*—confused noise.

115. She did not smile at the victory she had won ; winning it did not give her any pleasure. (She simply wanted to avoid marrying ; the race was only an incidental affair. And she knew that the young man would soon be beheaded).

116. Her cheeks were not flushed (as the face of her rival had been) ; they only retained their usual bright complexion.

117. Her deep, grey eyes shone clearly as they always did ; but there was no special gleam in them, they did not sparkle, because she had won the race. (Throughout the stanza, the excitement of the young man is contrasted with the coolness of Atalanta. He has been showing signs of alarm, excitement, and eagerness ; but she has all along been calm and impassive, and, even when she had won the race, she showed no signs of being elated or thrilled).

118-9. The second blast of the trumpet reminded her of the doomed young man ; and an expression of tenderness passed over her face. *All her face*—i.e. lips, cheeks and eyes (which are separately mentioned above).

Grammar, &c. :—*Child*—dative, governed by 'like'.

Asleep—adverb. *Lit*—past tense of 'light'.

Though...face—adverb clause of concession, modifying 'lit'.

As... place—adverb clause of time, modifying 'softened'. *Ring, rang, rung. Clamour* (n) ; *clamorous* (adj.). *Blow one's own trumpet*—praise oneself.

Substance :—Atalanta did not feel the severe exertion of the race : she was breathing as gently as a sleeping child. Though she had won, no smile played no her lips, no blush reddened her cheeks, and no triumph shone in her eyes. As the herald blew his trumpet for the second time, her expression changed into one of tenderness and pity.

Expl. :—Atalanta stood calmly at the winning-post. The race had not in the least put her out of breath. In fact she was breathing as softly as a little child who is asleep ; and she was as unmoved by the hubbub around her as such a child would be even if it were placed in the midst of the din and noise of a battle. It was true that she had won the race ; but she showed no signs of satisfaction. She did not permit herself to smile : her red lips remained closed. No sudden flush coloured her cheeks : their complexion was no brighter than at other times. Her deep, grey eyes shone with their usual clearness : neither pride nor joy flashed from them. On the other hand, a telltale change came over her, when she heard the second blast of the herald's trumpet. Gone was her cold detachment, while a tender look of pity, such as would well befit a goddess, settled on her face, giving a milder expression to all her features.

সরলার্থ ঃ—দৌড়ান শেষ করিয়া জিতিয়া থামের কাছে কুমারী স্থিরভাবে দাঁড়াইয়াছিলেন। তাঁহাকে হাঁপাইতে হয় নাই। বরং, কোনও

শিশুকে ঘুম পাড়াইয়া রাখিলে, তাহার যেরূপ ধীরে ধীরে নিঃশ্বাস বহে, সেইরূপ সহজভাবেই কুমারীর নিঃশ্বাস বহিতেছিল। ঐরূপ শিশু গোলমালের মধ্যেও অবিচলিতই থাকে। কুমারীও সেই রঙ্গস্থলের গোলমালের মধ্যে সেইরূপ অবিচলিত ছিলেন। দৌড়ানতে তিনি জিতিয়াছিলেন, কিন্তু সেজন্য তাঁহার কোনও উৎফুল্লভাব দেখা যায় নাই। জয়ের আনন্দে তিনি হাসেন নাই। তাঁহার লাল ঠোঁট-দুটি পূর্ব্বের মত বুজান-ই ছিল। তাঁহার গাল-দুইটি হঠাৎ বেশী লাল হইয়া উঠে নাই ; অন্য সময়ে তাহা যেমন সুন্দর ও অম্লান দেখাইত, তখনও তেমনই দেখাইতেছিল মাত্র। কুমারীর কটা চোখ দুইটির দৃষ্টি বড় গভীর ছিল। সেই চক্ষু দুইটিতে সর্ব্বদাই যে উজ্জ্বল দীপ্তি দেখা যাইত, এখনও তাহাই দেখা যাইতেছিল মাত্র। জয়লাভ করার জন্য, কোনও আনন্দ বা গর্ব্বের ভাব সেই চক্ষু দুইটি হইতে ফুটিয়া বাহির হয় নাই। বরং, যখন দ্বিতীয়বার সেই স্থান কাঁপাইয়া ঘোষণাকারীর তূরী বাজিয়া উঠিল, তখন কুমারীর মুখভাবে একটা স্পষ্ট পরিবর্ত্তন দেখা গেল। পূর্ব্বে কুমারীর সকল বিষয়েই যে উদাসীনতার ভাব দেখা যাইতেছিল, তাহা চলিয়া গেল। যুবার দুর্ভাগ্যে যেন একটা অনুকম্পার ভাব উপস্থিত হইল। কুমারীর সমস্ত মুখখানিতে দেবতার মুখের মত একটা মাধুর্য্য দেখা গেল ; কুমারীর মূর্ত্তি তখন অতি স্নিগ্ধ, অতি সুন্দর দেখাইতে লাগিল।

XVIII

[*But the young man halted abruptly. He was in obvious distress. He held out his neck before the executioner*].

But her late foe stopped short amidst his course,
One moment gazed upon her piteously,
Then with a groan his lingering feet did force

To leave the spot whence he her eyes could see;
And, changed like one who knows his time must be
But short and bitter, without any word
He knelt before the bearer of the sword;

Prose Order :—But her late foe...course, gazed piteously upon her [for] one moment, [and] then with a groan did force his lingering feet to leave the spot whence he could see her eyes ; and he, changed...knows [that] his time...bitter, knelt without any word before the bearer of the sword.

Synonyms & Meanings :—*But*—She was not glad that she had won ; but her defeated rival was utterly down-hearted. *Her late foe*—the young man who was her rival in the race just over. *Foe*—enemy ; *here,* opponent ; শত্রু ; এখানে প্রতিদ্বন্দ্বী। *Stopped short*—halted abruptly ; হঠাৎ থামিয়া পড়িল। *Amidst his course*—*either* (1) while running ('course' being used in the archaic sense of 'running') ; *or* (2) in the midst of the course he was to run over, i.e. without finishing the race ('course' meaning 'racecourse'). 'His' makes the first explanation preferable ; দৌড়াইতে · দৌড়াইতে ; বা, তাঁহার পথের মধ্যেই। *Gazed*—looked ; দেখিলেন। *Piteously*—distressingly ; so painfully as to call for pity ; করুণভাবে ; দীন নয়নে। *Groan*—low cry of pain ; যাতনার অস্ফুট শব্দ ; গোঙ্গানি। *Lingering*—delaying ; unwilling to move forward ; বিলম্বকারী ; অগ্রসর হইতে অনিচ্ছুক ; যাহারা আর চলিতে চাহিতেছিল না। *Force*—compel ; বাধ্য করা। *Whence*—from where ; যেখান হইতে। *Changed*—become a different man (from what he was a few minutes ago) ; পরিবর্ত্তিত হইয়াছিলেন ; যেন পূর্ব্ব হইতে বিভিন্ন আর একজন লোক হইয়াছিলেন। *His time*—the remaining period of his life ; তাঁহার জীবনের বাকী সময়টুকু। *But*—only ; মাত্র। *Bitter*—painful ; ক্লেশময়। *Without any word*—in silence ; চুপ করিয়া ; একটিও কথা না কহিয়া।

Notes, &c. :—122. *His lingering feet*—The poet describes the conflict in the young man's mind by means of an image. He wanted to stay where he could gaze at Atalanta's eyes ; but he knew he must move on to where the executioner stood. So his feet are personified, and described as being anxious to stay where he stood ; but by sheer will power, he makes them move forward.

124. *Changed*—His face was 'flushed and eager' a little while ago ; but now he is thoroughly dejected.

126. *Knelt before*—so as to make it easy for the executioner to use his sword. The 'bearer of the sword' is the executioner, described as 'a huge man' in Stanza X.

Grammar, &c. :—*Short*—adverb. *Moment*—adverbial accusative of duration of time. *Force his feet to leave*—The best way to parse this is to take 'feet to leave' as accusative with the infinitive, the object of 'force'.

Whence...see—adjective clause, qualifying 'spot'.

Changed—agrees with 'he'. *His time...bitter*—noun clause (dependent statement), object of 'knows'.

Course (n and v) ; *courser* (n). *Bitter* (adj.) ; *embitter* (v).

Substance :—The young man suddenly stopped running. He cast a painful look at Atalanta. With an effort he moved on from where he could see her. He was quite a changed man : he looked the picture of sorrow and despair, for he knew that he had only a few minutes more to live. In silence he knelt before the executioner.

Expl. :—Atalanta had been able to control herself ; but not so the young man who had just competed with her in the race. He stopped running and came to an abrupt halt. For a brief moment he looked at her, but the deep sorrow of that look was enough to

move every heart to pity. From where he stood he could see Atalanta; and he could not easily bring himself to move aside. But though it gave him great pain to do so and he actually groaned, he at last left that spot. He was no longer the eager youth who was expecting to claim the fair Atalanta as his bride; he was a broken man who clearly understood that only a few minutes of agony remained to him before he would have to face death. So, without a single word, he stepped forward and knelt in front of the executioner.

সরলার্থঃ—কুমারী যেরূপ আপনাকে সংযত করিয়া রাখিতে পারিয়াছিলেন, যুবা সেরূপ পারিলেন না। তিনি দৌড়ান বন্ধ করিয়া হঠাৎ থামিয়া পড়িলেন। তিনি নিমেষের জন্য দীননয়নে কুমারীর পানে চাহিয়া দেখিলেন; তিনি যেখানে দাঁড়াইয়াছিলেন, সেখান হইতে কুমারীকে দেখিতে পাইতেছিলেন তাই সহজে তাঁহার পা সরিতে ছিল না। কিন্তু অত্যন্ত কষ্টকর বোধ হইলেও, যাতনার অস্ফুটধ্বনি করিয়া শেষে তিনি সেস্থান ত্যাগ করিলেন। যে যুবা Atalantaকে পত্নীরূপে পাইবার আশায় উৎফুল্ল হইয়াছিলেন, এখন তিনি আর সেই যুবা নহেন। তাঁহার মূর্ত্তি এখন সম্পূর্ণ পরিবর্ত্তিত হইয়াছিল। এখন তাঁহার হতাশাময় জীবন শেষ হইতে ক্লেশময় সামান্য একটু সময় অবশিষ্ট ছিল মাত্র। এইরূপ অবস্থায় লোকের যে মূর্ত্তি হওয়া সম্ভব, সেই মূর্ত্তি লইয়াই তিনি একটিও কথা না কহিয়া, ঘাতকের সম্মুখে আসিয়া হাঁটু গাড়িয়া বসিলেন।

XIX

[*Silence prevailed once more. Atalanta passed slowly before the doomed youth. And her eyes were the last object that he saw*].

Then high rose up the gleaming deadly blade,
Bared of its flowers, and through the crowded place

Was silence now, and midst of it the maid
Went by the poor wretch at a gentle pace,
And he to hers upturned his sad white face;
Nor did his eyes behold another sight
Ere on his soul there fell eternal night.

Prose Order :—Then the gleaming deadly blade, bared of its flowers, rose up high ; and (there) was now silence through the crowded place ; and midst...pace ; and he upturned his sad white face to hers ; nor did...sight ere eternal night fell on his soul. ('There' is not required in prose).

Synonyms & Meanings :—*High*—aloft, in the air; উচ্চে। *Rose up*—was raised (by the executioner); উঠিয়াছিল ; উঠাইয়া তোলা হইয়াছিল। *Gleaming*—shining, flashing ; উজ্জ্বল ; চক্‌চকে। *Deadly blade*—blade of the sword with which the young man was to be beheaded ; সাংঘাতিক ফলক ; যে তরবারি দিয়া যুবার শিরচ্ছেদন করা হইবে সেই তরবারির ফলক। *Bared*—stripped ; উন্মোচিত; খোলা। *Through*—all over ; ব্যাপিয়া। *Midst of it*—in the midst of the crowded place ; জনতাপূর্ণ স্থানটির মধ্যস্থলে। *The maid*—i.e. Atalanta. *Went by*—walked past ; পাশ দিয়া যাইলেন। *Poor wretch*—unfortunate and miserable person ; i.e. the young man about to be beheaded ; হতভাগ্য বেচারা, হতভাগ্য মরণপথের পথিক যুবা। *At a gentle pace*—slowly ; at a slow speed ; মৃদু পদক্ষেপে ; আস্তে আস্তে পা ফেলিয়া। *Upturned*—turned up, raised ; তুলিয়াছিল। *White*—pale ; বিবর্ণ ; আসন্ন মৃত্যুর ভয়ে সাদা। *Behold*—see ; দেখা। *Another sight*—any other object (than her eyes) ; অন্য কোনও দৃশ্য ; এখানে, অন্য কোনও জিনিষ। *Ere*—(poetical for) before ; পূর্ব্বে। *Fell on*-came down upon ; উপরে আসিয়া পড়িয়াছিল। *Eternal night*—perpetual darkness of death ; মরণের অনন্ত রাত্রি ; মৃত্যুর অনন্ত অন্ধকার।

Notes, &c. :—127. *Then*—after the young man had knelt before the executioner. *Rose up*—The blade is personified and taken to

be actually rising of itself. *Blade*—flat, edged part of the sword (as distinct from its handle).

128. *Bared...flowers*—The flowers covering it had been taken off.

129. *Was silence*—i.e. every one was silent. *Now*—when the sword had been raised to strike the fatal blow.

130. *Hers*—her face. *Upturned*—As he was kneeling, he had to look up at Atalanta. *White*—The young man was of fair complexion ; but he was now deadly pale.

131. *Eternal night*—Just as night descends on the earth and covers it with darkness ; so when a man dies, his sense of sight is extinguished, and his soul may be said to be wrapped in darkness. The only difference is that, while the darkness of night lasts only a few hours, the darkness that death brings to the human soul is unending. The Greeks did not believe that the soul was annihilated at death or that after death it remained entirely inactive. But it lost consciousness and acted only instinctively ; and that is why it could be said to remain in eternal darkness. [But Morris has perhaps introduced biblical ideas into a classical story, and the reference may be to the theory that the human soul lies inactive till all the dead are called up on the Day of Judgement].

Grammar, &c. :—*Bared*—agrees with 'flowers'. *Midst*—noun ; adverbial accusative of place. *It*—refers to 'place'. *Hers*—possessive pronoun ; accusative case. *Sight*—quasi-cognate object of 'behold'. *Ere...night*—adverb clause of time, modifying 'did behold'.

He *bared* (v) his breast ; his head was *bare* (adj.) ; *Pace* (n and v) ; he cannot *keep pace with* (i.e. advance as fast as) the others.

Substance :—The executioner raised his sword aloft. The flowers that covered it had been removed. The crowd was once

more silent. Atalanta passed slowly by the doomed young man. He lifted his pale face in order to look at her. That was the last object he saw, for immediately the sword came down on his neck.

Expl. :—As soon as the youth knelt before the executioner, the latter raised his sword high up in the air. The flowers with which it had been wreathed were no longer there ; and the blade with which so many had been beheaded flashed in the light. The crowd, which had been cheering only a short while ago, was now again silent. In the sight of all the spectators, Atalanta walked slowly past the miserable young man. Seeing her, he turned his pale and sorrowful face upwards in order to look at her face. One last glimpse he had of her, before the sword came down on his neck and, extinguishing his faculty of seeing for ever, plunged his soul in the unending darkness of death.

সরলার্থ :—যুবক ঘাতকের সম্মুখে বসিবামাত্র, ঘাতক তাহার তরবারি উচ্চ করিয়া তুলিল। যে ফুলের রাশিতে সেই তরবারি সাজান ছিল এখন আর তাহা ছিল না, এবং যে ফলক দিয়া পূর্ব্বে বহুলোকের শিরশ্ছেদন হইয়াছিল তাহা জ্বল্ জ্বল্ করিয়া উঠিল। যে জনতা একটু পূর্ব্বেই চীৎকার করিতেছিল, তাহা এখন আবার নিস্তব্ধ। জনতার মধ্য দিয়া ধীরগতিতে Atalanta সেই হতভাগ্য যুবার পার্শ্ব দিয়া চলিয়া গেলেন। কুমারীর মুখ দেখিবার জন্য, যুবা আপনার দুঃখ ও হতাশায় বিবর্ণ মুখখানি তুলিয়া চাহিলেন। নিমেষের জন্য সেই মুখ দেখা ভিন্ন তিনি জীবনে আর কোনও কিছুই দেখিবার অবসর পান নাই। কারণ, পরক্ষণেই তরবারি আসিয়া তাঁহার মস্তককে দেহচ্যুত করিল। তাঁহার দৃষ্টিশক্তি চিরকালের জন্য নষ্ট হইয়া গেল। মরণের অনন্ত অন্ধকার তাঁহার আত্মাকে আবৃত করিল।

XX

[*The race was over. The people separated. It was soon night*].

So was the pageant ended, and all folk
Talking of this and that familiar thing
In little groups from that sad concourse broke,
For now the shrill bats were upon the wing,
And soon dark night would slay the evening,
And in dark gardens sang the nightingale
Her little-heeded, oft-repeated tale.

Prose Order :—So was...folk, talking...familiar thing, broke in little groups from...concourse, for the shrill bats were now upon the wing, and dark night would soon slay the evening, and the nightingale sang her little-heeded, oft-repeated tale in dark gardens.

Synonyms & Meanings :—*So*—in this manner ; with the execution of the young man. *The pageant*—the great show, i.e. the race between Atalanta and her suitor ; সেই আড়ম্বরপূর্ণ দৃশ্য। *All folk*—all the people (who had been watching the race) ; সমবেত লোকেরা সকলে। *This and that*—sundry, various ; নানাপ্রকার। *Familiar thing*—every-day topic of conversation ; সাধারণ বিষয় ; চলিত কথোপকথনের মত বিষয়। *Little groups*—small separate parties ; ছোট ছোট দল। *Sad concourse*—sorrowful crowd ; দুঃখিত জনমণ্ডলী। *Broke from*—came away from ; left ; পরিত্যাগ করিয়া গেল। *Now*—when dusk was closing in. *Shrill*—uttering loud and piercing cries ; উচ্চ কর্কশধ্বনি করিয়া। *Were upon the wing*—had begun to fly about ; উড়িতে আরম্ভ করিয়াছিল। *Slay*—kill ; i.e. drive out ;

মারা ; অর্থাৎ অপসারিত করা। *Little-heeded*—to which people paid little heed (i.e. attention); of which no one took much notice ; যাহাতে লোকে বিশেষ মনোযোগ দেয় নাই ; এখানে, যাহাতে লোকে তেমন কাণ দেয় নাই। *Oft-repeated*—though it was repeated over and over again ; frequently sung ; বহুবার আবৃত্ত ; বহুবার যা গাওয়া হইয়াছিল। * *Tale*—story ; *here*, song ; গল্প ; এখানে গান।

Notes, &c. :—134. A 'pageant' is, strictly, a procession illustrating some historical incident : it consists of a number of men in suitable costume enacting a tableau or a dramatic scene (something like the Jeliapara *Song* in Calcutta or the *Michil* in Dacca). Here it is used of the race between Atalanta and her suitor. *Was ended*—had come to a close.

135. *Familiar thing*—commonplace topics. They were no longer interested in the race, or had been too depressed (by the execution of the young man) to talk of it.

136. *Little groups*—since they took different directions in returning home from the racecourse. *Sad*—because the race had ended in a grim tragedy.

137. Bats sleep during the day, but fly out in search of food when twilight sets in. *Upon the wing*—flying.

138. *Slay the evening*—a metaphor taken from the primitive Nature-myths, in which day, night, morning, evening, light, darkness, &c., were all regarded as giants and demons fighting with one another. Night slays the evening because it drives evening away ; in the same way, morning slays the night. In the stanzas addressed to March and prefixed to this poem, Morris calls that month 'slayer of the winter'.

139. *Dark gardens*—gardens that had already grown dark.

* There is no reference whatever to the *tale* of Philomela.

140. The nightingale's song is so familiar to all that no one takes any special notice of it. This sentiment of Morris is not shared by other poets. *Her*—It is the male bird that sings. But Shakspere, Milton, and other poets refer to the songster as a female. *Oft-repeated*—The nightingale sings almost continuously during the night. Cf. ''Tis the merry nightingale that crowds and hurries and precipitates, with fast thick warble, his delicious notes, as (if) he were fearful that an April night would be too short for him to utter forth his love-chant, and disburden his full soul of all its music' (Coleridge).

Grammar, &c. :—*For now, &c.*—This introduces three co-ordinate clauses. *Little-heeded, oft-repeated*—compound adjectives consisting each of an adverb and a verb-adjective (past-participle passive). *Tale*—quasi-cognate object of 'sang'. *Familiar*—(adj.) ; *familiarity* (n) ; *familiarize* (v).

Substance :—The execution brought the public show to a close. The crowd dispersed in different directions, talking of other things in which they took an interest. Already night was falling. Bats had come out,and the nightingale was singing.

Expl. :—The race between Atalanta and her suitor had been more or less of a public show, which naturally came to an end when the defeated young man had paid the death-penalty. As it was getting dark, the sorrowful spectators drifted away homewards. Small batches of them, going in the same direction, talked of other commonplace affairs in order to banish from their minds the tragedy they had just witnessed. Already the shrill cry of bats could be heard, as, with the approach of darkness, they flew out in search of food. The evening was rapidly passing away ; and very soon dark night would be taking its place. Nightingales sang from their nests in gardens where darkness had already settled, but few cared to take notice of their song, which is heard so frequently.

সরলার্থ :—Atalanta ও ঐ যুবার মধ্যে প্রতিদ্বন্দ্বিতার ব্যাপার সাধারণের নিকট একটা আমোদজনক দৃশ্য ; যুবার মৃত্যুতে সে দৃশ্যের শেষ হইয়াছিল। সেই যুবার মৃত্যুতে দর্শকেরা সকলেই দুঃখিত হইয়াছিল। সেই দুঃখিত জনমণ্ডলীর মধ্য হইতে লোকেরা ভিন্ন ভিন্ন দিকের পথে, এক এক দলে কতকগুলি করিয়া লোক মিলিয়া, দুঃখ হইতে অন্যমনস্ক হইবার জন্য নানা সাধারণ বিষয়ে একথা সেকথা বলিতে বলিতে চলিতে লাগিল। বাদুড়দের কর্কশ শব্দ তখনই শুনা যাইতেছিল ; সন্ধ্যা অতিক্রান্ত হইয়া শীঘ্রই রাত্রি দেখা দিবে ; বাগানগুলিতে অন্ধকার তখনই বেশ গাঢ় হইয়া আসিয়াছে ; এবং সেখান হইতে বুলবুল পাখীরা গান করিতেছিল। কিন্তু বুলবুলের গান এত শুনা যায়, যে সে গানে কেহ তেমন কর্ণপাত করে নাই।

✓XXI

[*Milanion asked an old man who the girl was who had own the race and why the defeated young man had been beheaded*].

And with the last of all the hunter went,
Who, wondering at the strange sight he had seen,
Prayed an old man to tell him what it meant,
Both why the vanquished man so slain had been,
And if the maiden were an earthly queen,
Or rather what much more she seemed to be,
No sharer in the world's mortality.

Prose Order :—And with the last of all went the hunter, who, wondering at the strange sight (that) he had seen, prayed... meant—(to tell him) both why the vanquished man had been so slain and if...queen or rather what she much more seemed to be, no sharer in the world's mortality.

Synonyms & Meanings :—*With*—along with ; সঙ্গে ; একত্র। *All*—i.e. all the persons returning from the race. *The hunter* —i.e. Milanion. *Wondering at*—feeling bewildered at ; utterly surprised by ; সম্পূর্ণ অবাক্ হইয়া ; অত্যন্ত আশ্চর্য্য বোধ করিয়া। *Strange* —uncommon, extraordinary ; অদ্ভুত ; অসাধারণ। *Prayed*—earnestly begged ; একান্ত অনুরোধ করিয়াছিলেন। *What it meant*—why the race was held and why the loser was put to death ; উহার অর্থ কি ? কেন ঐরূপ দৌড় হইয়াছিল ? এবং যে হারিল তাহাকে ঐরূপে হত্যা করা হইল কেন ? *Vanquished*—defeated ; পরাজিত। *So*—in that manner ; so promptly ; ঐরূপ অবিলম্বে। *Slain*—beheaded ; নিহত। *If*—whether. * *An earthly queen*—a woman of queenly rank ; মর্ত্ত্যের কোনও রাজকুমারী। *Rather*—on the contrary ; তাহার বিপরীত। *Much more*—in a much greater degree ; আরও অধিক পরিমাণে। *No sharer...mortality*—not one of the human beings who are doomed to die ; but a goddess who is immortal ; যাহাদিগকে মরিতে হয় সেই মনুষ্যের দলের কেহও নয়,—বরং তাহার বিপরীত ; অমর দেবতা। *Sharer in*—partaker of ; অংশভাগিনী। *World's mortality*—liability to die, which is the lot of all who live on this earth ; এই পৃথিবীর মরণশীলতা ; এই পৃথিবীর জীবদিগের মৃত্যুমুখে পতিত হইবার বাধ্যতা।

Notes, &c. :—142. *Strange sight*—First, of the two competitors, one was a young man and the other a girl ; *secondly*, the losing competitor was at once put to death without any protest.

145. *Earthly queen*—as opposed to a heavenly goddess. Atalanta's appearance and behaviour had already made it clear to Milanion that she was of noble rank ; but he had been so bewildered by what he had seen that he was not sure whether she was a mortal or a goddess.

146. Not one of those earthly beings whose unavoidable lot it is to die ; i.e. an immortal, a goddess. Immortality is an attri-

* Or the sense may be 'a woman who was on account of her surpassing beauty, fit 'to be called a queen'.

bute of the gods of the ancient Greeks (as of the ancient Hindus and ancient Romans); cf. Sanskrit *amara* with Greek *ambrotos* and Latin *immortalis*.

Grammar, &c. :—Analysis of the Stanza.

The stanza is a complex sentence :—

A. *Subject* :—Hunter. *Adjuncts to subject* : 1. *The* (definite article, demonstrative adjective). 2. *Who...mortality* (co-ordinating relative clause qualifying 'hunter'); 'who' = and he.

This adjective clause has the following parts :—(a) *Who*—subject. (b) *Wondering...seen*—adjunct to subject 'who'. (That) *he had seen* adjective clause, qualifying 'sight'. (c) *Prayed*—verb. (d) *An old man*—indirect object, with adjunct. 'Man' is in the dative case. (e) *To tell...mortality*—infinitive, noun equivalent; direct object of 'prayed'.

This infinitive clause has the following parts :—

(i) *Him*—dative of the indirect object. (ii) *What is meant*—noun clause, dependent question; direct object of 'tell'. ('It' refers to 'sight'). (iii) *Both why...had been*—noun clause, dependent question; in apposition with (ii). (iv) *And if...mortality*—noun clause, dependent alternative question; co-ordinate with (iii) and in apposition with (ii). *If*—here equal to 'whether'; introduces a noun clause; *not* a conditional conjunction. (v) *What* (that which)...*be*—contains an adjective clause. *No sharer...mortality*—in apposition with the 'which' contained in 'what'.

B. *Predicate* :—*Verb*—went. *Adjunct to Predicate*—with the last of all.

Were—subjunctive of doubt in a dependent question; a poetical usage. Cf. 'All men reasoned whether he *were* the Christ' (*Luke*, iii. 15); and 'She'll not tell me if she *love* me' (Tennyson). He got a share *of* the estate; he has a share *in* the business. He will share his last rupee *with* his friend; the mother shared a mango

between her two children ; the property was shared *among* all the heirs.

Substance :—Milanion was among those who left the racecourse last. He was perplexed by what he had seen. He asked an old man to explain to him, first, why the defeated runner had been put to death, and, secondly, whether the fair winner was a woman or a goddess.

Expl. :—Soon all the spectators left the racecourse. Milanion joined the group that was the last to leave. What he had just seen was quite extraordinary ; and he was feeling utterly perplexed. Approaching an old man, he entreated him to explain what the object of the race was. Milanion was especially curious to know two things : first, why the young man was put to death because he lost the race, and, secondly, whether the girl who was the winner was a human being or a goddess. If was clear that she was at least a queen ; but, if one judged her by her appearance and bearing, one would rather be tempted to take her for a goddess who was above death, above the unavoidable lot of all who live on earth.

সরলার্থ ঃ—সকল দর্শকই ক্রমে ক্রমে সেইস্থান পরিত্যাগ করিলেন। সর্ব্বশেষে যে দল চলিল, শিকারী সেই দলের সঙ্গে চলিলেন। শিকারী তখন যে দৃশ্য দেখিয়াছিলেন, তাহা অতি অদ্ভুত ; তিনি তাহাতে অত্যন্ত আশ্চর্য্যবোধ করিতেছিলেন। তিনি এক বৃদ্ধের নিকটে যাইয়া, তাহাকে একান্ত অনুরোধ করিয়া, ঐরূপভাবে দৌড় হইবার কারণ কি তাহা জানিতে চাহিলেন। তাঁহার দুইটি কথা বিশেষভাবে জানিবার ইচ্ছা হইয়াছিল ; প্রথম কথা,—যুবা দৌড়ানতে হারিয়া গেল বলিয়া তাহাকে মারিয়া ফেলা হইল কেন ? দ্বিতীয় কথা,—যে কুমারী দৌড়ানতে জিতিয়াছিলেন, তিনি মনুষ্য না দেবতা ? তিনি পৃথিবীবাসিনী কোন মহিয়সী রমণী হইতেও পারেন, কিন্তু আকৃতি ও ধরণ

দেখিয়া তাঁহাকে দেবতা বলিয়াই খুব বেশী রকম বোধ হইতেছিল। জন্মিয়া যাহাদিগকে মরিতে হয় সেই মরণশীল মানুষদের একজন বলিয়া তাঁহাকে বোধ হয় নাই।

XXII

[*The old man said :—'She is the daughter of King Schoeneus. She has been the cause of the death of many youths*].

'Stranger', said he, 'I pray she soon may die
Whose lovely youth has slain so many an one !
King Schœneus' daughter is she verily,
Who when her eyes first looked upon the sun
Was fain to end her life but new begun,
For he had vowed to leave but men alone
Sprung from his loins when he from earth was gone.

Prose Order :—He (the old man) said : 'I pray (that) she, whose lovely youth has slain so many an one, may soon die ! Verily she is the daughter of King Schoeneus, who was fain, when her eyes...sun, to end her life (that had been) but new(ly) begun, for he had vowed to leave, when he was gone from earth, but men alone sprung from his loins.

Synonyms & Meanings :—*Stranger*—person coming from a foreign country ; বিদেশীয় লোক ; বিদেশী। *Pray*—i.e. to *God. She*—i.e. Atalanta. *Whose lovely youth*—whose youthful loveliness (by Double Enallage, i.e. adjective for noun and noun for adjective) ; the charm of whose youthful beauty ; যাঁহার সুন্দর যৌবন অর্থাৎ যাঁহার যৌবনের সৌন্দর্য্য ; যে যুবতীর সৌন্দর্য্যের মোহিনীশক্তি। *Slain*—been the cause of the death of ; lured to death ; মৃত্যুর কারণ হইয়াছে ; মৃত্যুমুখে প্রেরণ করিয়াছে। *So many an one*—so many youths (who

sought her hand, competed with her in the race, and being defeated, have paid the death-penalty) ; এতগুলি যুবাকে (যাহারা তাঁহাকে বিবাহ করিবার আকাঙ্ক্ষায়, তাঁহার সহিত দৌড়ে প্রতিযোগিতা করিয়াছিল, এবং শেষে হারিয়া মৃত্যুদণ্ড গ্রহণ করিতে বাধ্য হইয়াছিল)। *Verily*—really ; সত্যসত্যই ; বস্তুত: ; প্রকৃতই ; a biblical and archaic word. *When her eyes......sun*—i.e. when she was born ; যখন তাহার চক্ষু প্রথম সূর্য্যালোক দেখে ; সে জন্মগ্রহণ করার সময়েই। *Was fain*—wanted (because of his vow not to leave any daughter behind) ; ইচ্ছা করিয়াছিলেন ; 'Fain' means 'willing under the circumstances' (C.O.D.) ; তখনকার অবস্থা বিবেচনা করিয়া ইচ্ছুক। *End her life*—put her to death ; তাহার প্রাণনাশ করা ; তাহাকে মারিয়া ফেলা। *But new begun*—which had only just begun ; i.e. immediately after she was born ; সদ্য আরব্ধ ; তাহার জন্মগ্রহণের পরক্ষণেই। *Vowed*—taken a vow, i.e. made a solemn promise ; শপথ করিয়াছিলেন ; প্রতিজ্ঞা করিয়াছিলেন। *Leave but men, &c.*—i.e. to kill all his female children ; কেবল পুত্র সন্তানদিগকে রাখিতে ; অর্থাৎ সমস্ত কন্যাসন্তান বিনষ্ট করিতে। *Leave*—leave behind him ; allow to survive him ; মৃত্যুকালে রাখিয়া যাইতে, তাঁহার মরণের সময় জীবিত থাকিতে। *But men alone*—only sons. Either 'but' or 'alone' is superfluous. *Sprung......loins*—begotten by him ; of whom he was the father ; তাঁহার ঔরসজাত। *Loins*—that part of the side and back which lies between the ribs and the hip-bone ; কটি ; কোমর। *When he...gone*—when he died ; তিনি পৃথিবী ত্যাগ করিয়া যাইবার সময় ; তাঁহার মৃত্যুকালে। *Was gone*—had gone.

Notes, &c. :—149. *An one*—'A' (not 'an') is now used before 'one'.

150. *Verily*—The sense is : there can be no doubt that she is a woman and a princess ; she is not a goddess, as you are inclined to believe ; তিনি যে নারী, এবং এক রাজার কন্যা, তাহাতে সন্দেহ নাই ; তুমি যেরূপ মনে করিতেছিলে তাহা নহে ; তিনি দেবী নহেন।

Grammar, &c. :—(That) *she...die*—noun clause, dependent statement ; object of 'pray'. *Whose lovely...one*—adjective clause,

qualifying 'she'. *One*—numeral noun. *Who was fain, &c.*—co-ordinate relative clause (not subordinate adjective clause); 'who' stands for 'and he'. *When her eyes...sun*—adverb clause of time, modifying 'was fain'. *To end*—adverb equivalent, modifying 'fain'.

To leave—noun equivalent, object of 'vowed'. *Sprung*—predicate verb-adjective, agreeing with 'men'. *When...gone*—adverb-clause of time, modifying 'leave'.

Stranger (n); *stránge* (adj.); *estrange* (v). 'Fain' is always used as a predicate adjective or an adverb.

Substance :—The old man said :—'She is a princess, not a goddess. She is the daughter of King Schoeneus. Her father wanted to kill her when she was born, for he had taken a vow that he would leave behind him only male children'.

Expl. :—The old man spoke thus to Milanion :—'Stranger, you seem to have been captivated by the beauty of the girl. But I may as well tell you that I pray to God for her early death : lured by the charm of her youthful beauty, many young men have lost their lives. As a matter of fact she is a woman, a princess ; she is not a goddess, as you have been taking her for. She is the daughter of King Schoeneus ; and it is only by a lucky chance that she is still alive. Immediately as she was born, her father wanted to put her to death, an innocent baby as she then was. This was because he had previously taken a vow that there should be, when he died, only male children left to claim him as their father. He did not want to leave any daughter behind'.

সরলার্থ ঃ—শিকারীর প্রশ্নের উত্তরে বৃদ্ধ তাহাকে বলিলেন—'তোমার প্রশ্ন শুনিয়াই বুঝিতেছি যে এই কুমারীর সৌন্দর্য্য তোমাকে মুগ্ধ করিয়াছে। কিন্তু হে বিদেশি, আমি তোমায় স্পষ্টই বলিতে পারি যে আমি ঈশ্বরের নিকট প্রার্থনা করি যে, ঐ কুমারীর যেন সত্বর মৃত্যু হয়। ঐ যুবতীর সৌন্দর্য্যের মোহিনীশক্তি একে একে বহু যুবাপুরুষকে মৃত্যুমুখে প্রেরণ করিয়াছে। তুমি

কুমারীকে দেবকন্যা মনে করিতেছিলে, বলিয়াছ ; তাহা ঠিক নহে ; সে সত্যই মনুষ্য-কন্যা এবং রাজকন্যা ; এবং সে রাজা Schoeneusএরই কন্যা। নিতান্ত দৈব-ক্রমেই সে আজও জীবিতা রহিয়াছে। তাহার জন্মের পূর্ব্বে তাহার পিতা শপথ করিয়াছিলেন যে মরণের সময় যখন তিনি পৃথিবী ছাড়িয়া যাইবেন তখন তাঁহার ঔরস সন্তানগণের মধ্যে কেবল পুত্রসন্তানগণকেই জীবিত রাখিয়া যাইবেন ; কোনও কন্যা সন্তান জন্মাইলে, তাহাকে জীবিত থাকিতে দিবেন না। সেইজন্য যখন ঐ কুমারীর জন্ম হয়, যখন মাতৃগর্ভ পরিত্যাগ করিবার পর কুমারী তাহার শিশুনেত্রে সূর্য্যালোকের স্পন্দন প্রথম অনুভব করে, তখন Schoeneus সেই শিশুকন্যার জীবনের আরম্ভক্ষণেই তাহার বিনাশের বাসনা করিয়াছিলেন।

XXIII

[*King Schoeneus ordered his daughter to be exposed in the woods. A she-bear, however, suckled her*].

'Therefore he bade one leave her in the wood,
And let wild things deal with her as they might,
But this being done, some cruel god thought good
To save her beauty in the world's despite:
Folk say that her, so delicate and white
As now she is, a rough root-grubbing bear
Amidst her shapeless cubs at first did rear.

Prose Order :—He therefore bade one (man) leave her in the wood, and let...might ; but, this being done, some cruel god... despite : folk say that a rough root-grubbing bear did at first rear her, so delicate and white as she now is, amidst her shapeless cubs.

Synonyms & Meanings :—*Therefore*—for that reason ; because he did not like any daughter of his to survive him ; তাঁহার কোনও কন্যাকে তিনি জীবিত থাকিতে দিবেন না বলিয়া। *He*—King Schoeneus. *Bade*—ordered, directed ; আদেশ করিয়াছিলেন। *One*—some one ; one of his servants ; একজনকে ; তাঁহার এক ভৃত্যকে। *Leave*—abandon ; পরিত্যাগ করিয়া আসা। *Wild things*—wild animals ; beasts of prey ; বন্যজন্তুগণ ; হিংস্রজন্তু সমূহ। *Deal with*—behave towards ; সঙ্গে ব্যবহার করা। *As they might*—in any way that they liked ; তাহাদিগের ইচ্ছামত ; যদৃচ্ছাক্রমে। *This being done*—i.e. she being abandoned in the forest ; এইরূপ করা হইলে ; অর্থাৎ, তাহাকে বনে রাখিয়া আসা হইলে। *Thought good*—thought it good ; chose as the result of a whim ; ভাল বোধ করিয়াছিল। *Save her beauty*—preserve the life of the beautiful girl ; সেই সুন্দরী কন্যার জীবন বাঁচান ; সেই শিশুর জীবন রক্ষা করিয়া তাহাকে বড় হইয়া সুন্দরী যুবতী হইবার অবসর দেওয়া। *In the world's despite*—in spite of the contrary efforts of human beings ; মনুষ্যগণের পক্ষ হইতে বিরুদ্ধ চেষ্টা সত্ত্বেও। *Folk*—people ; লোকেরা। *Delicate*—pretty ; সুকুমারী। *White*—fair ; গৌরবর্ণ ; ফরসা। *As she now is*—although she now is. *Rough*—shaggy ; লোমশ ; খস্‌খসে। *Root-grubbing*—root-digging ; who dug up roots from the ground in order to eat them (and so was dirty) ; মূল-খননকারী ; যে মাটী খুঁড়িয়া তাহার মধ্য হইতে গাছের মূল বাহির করিয়া তাহা খাইত এবং সেজন্য যাহার গা ধূলায় বোঝাই হইয়া থাকিত। *Shapeless*—who had just been born and had not yet been licked into shape ; জড়পিণ্ডবৎ ; স্পষ্ট আকৃতিহীন, অর্থাৎ সদ্যোজাত ; যাহার গা চাটিয়া স্পষ্ট আকার জন্মান হয় নাই। *Cubs*—young ones ; শাবক ; বাচ্ছা। *At first*—in the beginning ; immediately after she had been left in the forest ; প্রথমে ; অসহায় অবস্থায় তাহার বনের মধ্যে পরিত্যক্ত হইবার ঠিক পরেই। *Did rear*—(compound form of) reared ; brought up, suckled ; লালন পালন করিয়াছিল ; স্তন্যদানে বর্দ্ধিত করিয়াছিল।

Notes, &c. :—156. *Let wild...might*—i.e. let wild beasts devour her, if they wanted to ; হিংস্র বন্য জন্তুদিগকে যদৃচ্ছাক্রমে তাহাকে ভক্ষণ করিতে দিতে।

157. *Cruel*—because he took delight in the thought that Atalanta's beauty would lead many young men to sacrifice their lives for nothing. *Thought good*—took it into his head.

158. *Save her beauty*—save her life and so allow her to grow up into a beautiful young woman. * *In the world's despite*—in spite of the efforts made by human beings (i.e. Schoeneus and his servant) to have her killed. *The world*—human beings who dwell on earth (as opposed to gods who live in heaven).

159-60. 'Delicate' and 'white' are in contrast with 'rough' and 'root-grubbing'. The soft and white skin of Atalanta is contrasted with the shaggy and dirty skin of the she-bear. Bears eat the roots of trees, which they dig up from the ground with their paws.

161. *Shapeless*—In Europe in the Middle Ages there was a widespread belief that bear-cubs were shapeless lumps when first born but were afterwards licked into shape by their mothers. From this belief we get the phrases, 'an unlicked cub' (i.e. clumsy youth) and 'lick into shape' (i.e. make efficient).

162. *At first*—while she was still helpless ; প্রথমে ; অর্থাৎ তাহার অক্ষম ও অসহায় অবস্থায়।

Grammar, &c. :—*One* (to) *leave*—accusative with the infinitive, object of 'bade'. 'One' is indefinite pronoun. *Things* (to) *deal*—accusative with the infinitive, object of 'let'. *As they might*—adverb clause of comparison, modifying 'deal'. *This being done*—nominative absolute clause. *Good*—predicate adjective, qualifying the noun equivalent 'to save'. In prose, the formal object, 'it', would be necessary——thought it good, &c. *To save*—noun equivalent ; object of 'thought'. *World's*—subjective genitive. *Despite*—a noun.

* The phrase may also mean 'out of spite for the world', 'in order to create trouble for human beings' ; পৃথিবীর মানুষদিগের প্রতি বিদ্বেষের বশে ; মনুষ্যগণের পক্ষে বিপদ্ সৃষ্টি করিবার জন্য। 'World's' would then be objective genitive, and 'despite' archaic for 'malice',

That her, &c.—noun clause (dependent statement) ; object of 'say'. *Her*—object of 'did rear'. 'Delicate' and 'white' agree with 'her'. *As now she is*—adverb clause of concession, modifying 'did rear'. 'As' with inversion does duty for a concessive conjunction. *Bid* has for its past *bad*, *bade*, or *bid* ; fot its past participle *bidden* or *bid*. 'Despite' is also an archaic preposition ; e.g. in 'despite his illness'. *Delicate* (adj.) ; *delicacy* (n).

Substance :—Schoeneus ordered Atalanta to be exposed in the woods. But the gods decided otherwise, and his purpose was frustrated ; instead of being devoured by wild beasts, Atalanta was suckled by a she-bear.

Expl. :—Since Schoeneus wanted only male issue, he ordered one of his attendants to take the new-born Atalanta to the woods and to leave her there. He did not care what happened to her and he expected some wild beast to kill her. But when Atalanta had been exposed in the woods, some god who took delight in inflicting suffering on men was seized with the whim of saving her from death : though human beings had done their best to have her put to death, he decided that she should grow up into a beautiful woman. The people here believe that in the beginning Atalanta was suckled by a she-bear along with her cubs, which were shapeless lumps of flesh when they were first born. Though Atalanta's skin is now so soft and white, her first nurse was a shaggy bear whose whole body was covered with dirt because in her search for food she had to dig up roots from the earth.

সরলার্থ :—কেবল পুত্রসন্তানই দেখিয়া মরিবেন, পূর্ব্বে এই প্রতিজ্ঞা করায়, Schoeneus তাঁহার একজন ভৃত্যকে আদেশ করিলেন, 'যাও, ইহাকে গভীর বনের মধ্যে রাখিয়া আইস। বনের হিংস্র জন্তুরা ইহার প্রতি যেরূপ ইচ্ছা ব্যবহার করুক।' ভৃত্যও যাইয়া তাহাই করিয়া আসিল। কিন্তু,

তবুও, রাজা যাহা ভাবিয়াছিলেন, তাহা হইল না। হিংস্র জন্তুগণ সেই শিশুকন্যার প্রাণ বিনাশ করিয়া আপনাদিগের উদর পূরণ করিল না। মানুষকে কষ্টের মধ্যে ফেলিবার উপায় করিতে পারিলে যাহার আনন্দ বোধ হয় এমন কোন নিষ্ঠুর দেবতা হয় ত আপন অদ্ভুত খেয়ালের বশে মনে করিয়াছিল যে ঐ কন্যাকে জীবিত রাখাই ভাল—তা'ই, মানুষ সেই শিশুরাজকন্যার শৈশবেই মৃত্যু ঘটিবার উপযুক্ত যথেষ্ট ব্যবস্থা করিলেও, সেই নিষ্ঠুর দেবতা স্থির করিয়াছিল যে, শিশুর জীবন যাহাতে রক্ষিত হয় এবং ক্রমশঃ বর্দ্ধিত হইয়া শিশু যাহাতে ক্রমে সুন্দরী যুবতীর রূপ লাভ করা পর্য্যন্ত জীবিত থাকিতে পায় তাহাই করিবে। লোকে মনে করে ও বলে যে, তখন এক ভল্লুকী সবেমাত্র সন্তান প্রসব করিয়াছিল, সে তাহার সন্তানগুলির গা চাটিয়া চাটিয়া তখনও তাহাদিগকে সুস্পষ্ট ভল্লুকের আকার দিতে পারে নাই। খস্‌খসে লোমে ভরা সেই ভল্লুকীর গা; নখ দিয়া মাটী খুঁড়িয়া তাহার নীচে হইতে গাছের মূল সংগ্রহ করিয়া খাইত বলিয়া তাহার গা ধূলায় ভরা। এমন যে সুগৌরবর্ণা সুকুমারাঙ্গী এই কুমারী—ইহাকে আপনার পিণ্ডাকৃতি শিশুগণের মধ্যে রাখিয়া সেই লোমশ ধূলি-মলিন-গাত্র ভল্লুকী আপন স্তন্যদানে পুষ্ট ও বর্দ্ধিত করিয়াছিল।

XXIV

[*Foresters slew the she-bear and brought up Atalanta, who became a bold and skilful huntress*].

'In course of time the woodfolk slew her nurse,
And to their rude abode the youngling brought,
And reared her up to be a kingdom's curse,
Who grown a woman, of no kingdom thought,
But armed and swift, mid beasts destruction wrought,

Nor spared two shaggy centaur kings to slay
To whom her body seemed an easy prey.

Prose Order :—In course...nurse, and brought the youngling to their rude abode, and reared...curse, who, (when) grown a woman, thought of no kingdom, but (being) armed and swift, wrought destruction amid beasts nor spared to slay two shaggy centaur kings to whom...prey.

Synonyms & Meanings :—*In course of time*—as time passed; after a time; কালক্রমে; কিছুকাল গত হইলে। *Woodfolk*—people who lived in the wood; foresters; অরণ্যবাসিগণ; বুনোরা। *Slew*—killed. *Her nurse*—Atalanta's nurse; i.e. the she-bear who had suckled Atalanta; তাহার ধাত্রী; যে ভল্লুকী তাহাকে স্তন্যদানে বর্দ্ধিত করিয়াছিল। *Rude*—primitive, roughly built; সে-কেলে ধরণের; শিল্পচাতুর্য্য শূন্য। *Abode*—dwelling-house; বাসগৃহ; থাকবার ঘর। *Youngling*—(poetical for) baby; diminutive from 'young'; শিশু। *Reared her up*—brought her up; তাহাকে পুষ্ট ও বর্দ্ধিত করিয়াছিল। *To be*—with the result that she is; হইবার জন্য; হইবে বলিয়া; যাহার ফলে সে এক্ষণে হইয়াছে। *A kingdom's curse*—the cause of great evil to this kingdom; the bane of King Schoeneus's country; Schoeneus এর রাজ্যের পক্ষে একটা অভিশাপ-স্বরূপ; এইরাজ্যে মহা অমঙ্গলের কারণ। *Grown a woman*—when she reached adult age; যখন সে প্রাপ্তবয়স্কা হইয়াছিল তখন; যৌবনলাভ করিবার পর। *Armed*—i.e. with bow and arrows; সশস্ত্র; এখানে তীর ও ধনু লইয়া সজ্জিত। *Swift*—running swiftly; দ্রুত চলনশীলা; ক্ষিপ্রগামিনী। *Mid beasts destruction wrought*—caused havoc among wild beasts; slew many wild beasts after chasing them; বন্য জন্তুদিগের মধ্যে। *Nor spared to slay*—and did not stop short of killing; and did not forbear killing; *Spared*—(archaic for) forbore; ক্ষান্ত হইয়াছিলেন। *Shaggy*—hairy; লোমশ। *Centaur kings*—kings of the centaurs, a fabled race of monsters who were half men and half horses; যাহাদের মস্তক, স্কন্ধ ও বাহুদ্বয় মনুষ্যের মত, কিন্তু অবশিষ্ট দেহ ও চরণ ইত্যাদি অশ্বের মত আকৃতির—

এমন জীব। *Slay*—kill (with her arrows); শরাঘাতে বিনাশ করা। *To whom...prey*—who thought that they would have no difficulty in seizing and outraging her by force; যাহারা মনে করিয়াছিল যে কুমারীকে অনায়াসেই ধর্ষণ করিতে পারিবে। *Her body*—i.e. her chastity, her virginity; তাঁহার দেহ, অর্থাৎ তাঁহার কৌমার্য্য। *Seemed*—appeared to be; মনে হইয়াছিল। *An easy prey*—something that they could easily rob her of; something that would easily fall a victim to their lust; সহজে শিকার; অর্থাৎ এরূপ কিছু যাহা সহজেই তাঁহার নিকট হইতে তাহারা কাড়িয়া লইতে পারিত। *Prey*—thing plundered, victim.

Notes, &c. :—164. *A kingdom's curse*—Atalanta was looked upon both by her father (*l.* 316) and by the people (*ll.* 234-5) as a person who brought evil to the country, because many youths lost heir lives in trying to win her hand.

165. *Of no kingdom thought*—It was to be expected that she, having been born a princess, would have the thoughts that princesses ordinarily have.

166. She preferred to be a huntress, chasing and killing wild beasts.

167. *Two shaggy centaur kings*—i.e. Hylaeus and Rhoecus. The centaurs—the word is probably cognate with Sanskrit ***gandharva*** —were a mythical race who lived in the mountains of Thessaly and were fond of wine and women.

Homer speaks of them as 'shaggy' animals; and they were taken as the type of uncontrolled animal passion. (Cf. the stories of Eurytion and Nessus). Originally, they were described as having human bodies standing on the legs of a horse; but afterwards they were conceived as being men down to the waist but having the rest of the body, the legs, and the tail of a horse.

Grammar, &c. :—*Woodfolk*—collective noun. *To be*—adverb equivalent; infinitive of destination. *Kingdom's*—objective genitive. *Who grown...prey*—co-ordinating relative clause. *Grown*—agrees

with 'who'. *Woman*—predicate noun, referring to 'who'. *To slay*—noun equivalent; object of 'spared'. *Centaur*—noun, used as epithet adjective. *To whom...prey*—adjective clause, qualifying 'kings'. *Prey*—predicate noun, referring to 'body'. *Youngling*—Other examples of diminutives in *-ling*, formed from adjectives, are 'darling' and 'grayling'. *Prey* (n) ; *prey upon* (v).

Substance :—Some woodsmen killed the she-bear and took Atalanta to their home. There she grew up to be a curse to her country. She spent her time chasing and killing wild beasts. She also killed two centaurs who tried to commit outrage upon her.

Expl. :—For a time the she-bear continued to suckle Atalanta. Then some forest people noticed that she had a human child among her cubs. They killed her and took Atalanta with them to their home. This was hardly a fit home for a princess, for it was no more than a roughly built hut. But it was there that Atalanta was brought up, with the result that our whole country is now cursed for her sake, because her beauty has lured many youths to death. When she grew up to be a woman, her thoughts and habits were those of a huntress, not those of a princess. Armed with bow and arrows, she roamed through the forests in hot pursuit of wild beasts and killed many of them. She had even the courage to kill Hylaeus and Rhoecus, two rough-haired centaur kings, who, thinking that they had only a young girl to deal with, tried to offer violence to her.

সরলার্থ :—কুমারী সেই ভল্লুকীর স্তন্যেই কিছুকাল বর্দ্ধিত হইল। তাহার পর, সেই বনে যে সকল লোকের বাস তাহারা দেখিল, ভল্লুকীর নিজ শিশুদিগের মধ্যে একটি মনুষ্যশিশুও রহিয়াছে। তাহারা তাহার ধাত্রীরূপিনী সেই ভল্লুকীকে বধ করিল ও কুমারীকে আপনাদিগের আবাসে লইয়া গেল। তাহাদের সেই বাসস্থান কোনও রাজকুমারীর বাসের যোগ্য নয়; কোনও মতে

যেমন তেমন করিয়া গঠিত একটা কুটীর মাত্র। কিন্তু রাজকুমারী সেইখানেই লালিত-পালিত হইল; এবং সেই লালনপালনের ফলেই কুমারী আজ এই রাজ্যের অভিশাপরূপে বর্ত্তমান; শৈশব যাইয়া যখন বয়স হইল, কিশোরী কুমারীর চিন্তার ও স্বভাবের গতি রাজার কন্যার মত তখনও রাজ্যপাটের দিকে যায় নাই। সে ব্যাধের কন্যার মত তীর ও ধনু হস্তে বনে বনে ক্ষিপ্র-চরণে বন্য-জন্তুর অনুসরণ করিত, এবং অসংখ্য জন্তুর প্রাণ বধ করিত। তাহাকে অল্পশক্তি তরুণী নারী মাত্র মনে করিয়া Centaur (নামক অর্দ্ধ-নরাকৃতি অর্দ্ধ-ঘোটকাকৃতি অসুর) দিগের দলের দুইজন লোমশ-দেহ রাজা কুমারীর দেহটাকে অতি সহজ শিকার গণ্য করিয়া তাহার উপর অত্যাচার করিতে উদ্যত হইয়াছিল। কুমারী সেই প্রকাণ্ড অসুর দুইটির বিনাশসাধন না করিয়া ক্ষান্ত হয় নাই।

XXV

[*Being accidentally brought to this town, Atalanta was recognized by her father. She has since been living here, and many youths have lost their lives for her sake*].

'So to this city, led by fate, she came;
Whom known by signs, whereof I cannot tell,
King Schœneus for his child at last did claim,
Nor otherwhere since that day doth she dwell,
Sending too many a noble soul to hell—
What ! thine eyes glisten ! what then, thinkest thou
Her shining head unto the yoke to bow?

Prose Order :—So, led by fate, she, whom, (being) known by signs whereof I cannot tell, King Schoeneus did at last claim for his child, came to this city ; nor doth she, sending...hell, dwell otherwhere since that day. What ! Thine eyes glisten ! What,

then, thinkest thou (i.e. dost thou think) to bow her shining head unto the yoke ?

Synonyms & Meanings :—*So*—having thus survived the dangers of the forest ; বনে যে সকল বিপদ্ ঘটিয়াছিল তাহা ঐ ভাবে অতিক্রম করিতে করিতে। *This city*—Schoenus. *Led by fate*—guided by destiny ; in obedience to the decree of destiny ; নিয়তির দ্বারা পরিচালিত হইয়া ; দৈবের বশে। *Known*—recognized, being identified ; অভিজ্ঞাত ; চেনা। *Signs*—marks on her body ; (শরীরের) চিহ্ন সকল। *Whereof*—of which ; regarding which. *Tell*—give you information. *For his child*—as his daughter ; to be his daughter ; আপনার কন্যা বলিয়া। *At last*—in the end ; after she had spent several years in the forest. *Claim*—assert ; স্থির করা। *Nor otherwhere*—and in no other place. *Otherwhere*—anywhere else ; অন্য কোনও স্থানে। *Since*—from. *That day*—the day she came to this city. *Dwell*—live ; বাস করা। *Sending to hell*—causing the death of ; নরকে পাঠাইয়া ; (এখানে) মৃত্যুর কারণ হইয়া। *Too many a noble soul*—too many noble young men. *Too many*—more than can be tolerated ; এত বেশী যে অসহ্য। *Soul*—i.e. of her suitors who were beaten by her in the race. *What*—can it be true ! *Thine eyes glisten*—Are your eyes brightening up (on hearing me speak of her) ! *Glisten*—sparkle ; দীপ্তভাব ধারণ করিতেছে। *Thinkest thou*—do you intend to try ; তুমি কি চেষ্টা করিবে মনে করিতেছ। *To bow her shining head unto the yoke*—to bend her beautiful head to the yoke of marriage ; to make this beautiful girl your wife and compel her to submit to the discipline of married life ; *literally*, তাহার সুন্দর মাথাটী নোওয়াইয়া তাহার ঘাড়ে জোয়ালি দিতে ; (এখানে) ঐ সুন্দরীকে বিবাহ-বন্ধনে বদ্ধ করিতে ও উহাকে বিবাহিত জীবনের নিয়মানুবর্ত্তিনী করিতে। *Yoke*—wooden cross-piece placed over the shoulders of a couple of oxen and fastened to the plough ; *metaphorically*, servitude, the marriage tie ; *literally*, যুগ বা জোয়ালি ; (অভিপ্রেত অর্থ) বিবাহ-বন্ধন।

Notes, &c. :—169. *Fate*—The prevailing Greek (and Roman)

idea was that the decrees of Fate could not be altered ; not only men but also the gods had to submit to them.

170-1. *Whom King Schoeneus did claim for his child*—whom King Schoeneus took back into his family, asserting that she was his daughter.

172. *Nor otherwhere*—and here ; and in this city. A latinism.

173. *To hell*—to the lower regions where dwell the spirits of the dead ; see on *l.* 133.

174-5. Can it be true that you would like to seek the hand of Atalanta ? Is that why your eyes are sparkling ? Am I to infer that you want to know about Atalanta because you intend to make her your wife, to force the beautiful girl to accept the bondage of the marriage tie ? *Then*—in that case ; seeing that your eyes are sparkling. *Shining*—radiantly beautiful. *Bow her head unto the yoke*—make her accept defeat. *Yoke*—Two ideas are included : marriage as a tie between husband and wife, and the married state in which Atalanta would lose the freedom that she enjoys while still unmarried. Among the Romans, defeated enemies were made to march under a yoke (or an arch of three spears symbolizing it).

Grammar, &c. :—*Whom...claim*—co-ordinating relative clause 'whom' being equivalent to 'and her'. *Whom*—object of 'did claim'. *Whereof...tell*—adjective clause, qualifying 'signs'. *Otherwhere*—adverb of place ; coined in imitation of 'otherwise'. *Thine eyes glisten*—an exclamation ; 'eyes' is accusative, and 'glisten' is infinitive of exclamation. In poetry, 'thine' is often used for 'thy' when the next word begins with a vowel. *To bow*—noun equivalent, object of 'thinkest'. *Yoke*—(n and v).

Substance :—As Fate would have it, Atalanta came one day to this city. Schoeneus recognized her as his daughter and took her

back to his home. Many of her suitors have since died in the attempt to win her hand. Your eyes are sparkling ; do you also intend to force her to marry you ?

Expl. :—Though Atalanta spent many years in the forest, she managed to escape all its dangers. But, in obedience to the decree of destiny, she had to come to this city. By certain marks on her body, of which I can give you no information, King Schoeneus recognized her after a time as his daughter. He then took her back to his family, and she has from that day been living all the time in this city. The regrettable result is that a large number of noble youths have lost their lives in the attempt to obtain her as a wife. But I see that your eyes sparkle at my words. Is it then a fact that you too intend to compete for her hand, to compel this beautiful girl to submit to the restraints of married life ?

সরলার্থ ঃ—কুমারী বনের সকল বিপদই অতিক্রম করিয়া, শেষে নিয়তির বিধানে চালিত হইয়া, এই নগরীতেই আসিয়া উপস্থিত হইয়াছিল। তাহার দেহে কি কি চিহ্ন ছিল,—আমি সে সংবাদ জানি না; রাজা Schoeneus কিন্তু শেষে সেই চিহ্নগুলি পরীক্ষা করিয়া কুমারীকে নিজ কন্যা বলিয়া স্থির করিলেন। সেইদিন হইতে কুমারী নিয়ত এই নগরীতেই বাস করিতেছে। তাহার দারুণ ফল এই ঘটিয়াছে যে, কুমারীর রূপ বহু সম্রান্ত যুবাকে মরণপথে প্রেরণ করিয়াছে। ওকি! তোমার চক্ষু দুইটী যে অমন দীপ্ত হইয়া উঠিল! তবে কি তোমারও ঐ কন্যাকে পাইবার ইচ্ছা হইয়াছে? তুমি কি মনে করিতেছ যে, ঐ কুমারীকে তাহার ঘাড়টী নোওয়াইয়া জোয়ালে আটক পড়িতে বাধ্য করিবে? তুমি কি ঐ সুন্দরীকে বিবাহ-বন্ধনে বদ্ধ করিতে ও উহাকে বিবাহিত জীবনের নিয়মানুবর্ত্তিনী করিতে চেষ্টা করিবে ভাবিতেছ?

XXVI

[*Take my advice. Give up the plan of marrying Atalanta, unless you are anxious to die*].

'Listen, my son, and love some other maid,
For she the saffron gown will never wear,
And on no flower-strewn couch shall she be laid,
Nor shall her voice make glad a lover's ear :
Yet if of Death thou hast not any fear,
Yea, rather, if thou lov'st Him utterly,
Thou still may'st woo her ere thou com'st to die,

Prose Order :—Listen......maid, for she (Atalanta) will never wear the saffron gown, and she shall be laid on no flower-strewn couch ; nor shall her voice make a lover's ear glad. Yet, if thou hast not any fear of Death, yea, rather, if thou lovest him (Death) utterly, thou may'st still woo her ere thou comest to die.

Synonyms & Meanings :—*Listen*—take my advice ; আমার উপদেশ শুন। *My son*—an affectionate form of address to a young man ; বৎস। *Some other*—i.e. some other than Atalanta. *Maid*—maiden ; কুমারী। *She*—Atalanta. *Wear the saffron gown*—put on the saffron-coloured (i.e. orange-yellow) dress (of a bride) ; বিবাহের সময় কন্যার উপযোগী কুঙ্কুমের (অর্থাৎ গাঢ় পীতবর্ণের) পরিচ্ছদ ধারণ করা। *Flower-strewn couch*—bed covered over with flowers ; পুষ্প-ভূষিত শয্যা ; cf. 'ফুল-শয্যা'। *Laid*—made to lie ; শায়িত। *Make glad*—fill with joy ; আনন্দে ভরিয়া দেওয়া। *Yoa, rather*—nay, rather ; and more than that ; এবং তাহার উপর আরও। *Utterly*—completely, with an unlimited devotion ; সম্পূর্ণরূপে, সর্ব্বান্তঃকরণে। *Still*—even after

knowing that she does not mean to fall in love or marry. *Woo*—pay court to ; ask in marriage ; পাণি প্রার্থনা করা। *Ere*—before ; পূর্ব্বে। *Thou com'st*—you are compelled ; তুমি বাধ্য হও।

Notes, &c. :—177. *Saffron gown*—The colour of the bridal dress of the Greeks and Romans was yellow. Among many Hindus, a similar practice prevails even now. Roman brides also covered themselves from head to foot in a large yellow-coloured veil at the wedding. [The phrase is imitated from the *tunica crocina* of Catullus]. 'Saffron' is from the Arabic *zafaran*, Bengali জাফরান্। *Never wear the saffron gown*—i.e. never marry.

178. *Flower-strewn couch*—The bed of the bride was decorated with flowers. This line also means that 'Atalanta will not marry'.

179. *Nor shall...ear*—no lover of hers will be delighted to hear her voice ; she will never love any of her suitors sufficiently to lead him to expect happiness in her company and so to feel happy when he hears her voice and knows that she is coming.

180. *Yet*—in spite of my advice. *Any fear*—the least fear.

181. *Yea, rather, &c.*—The idea is : if you not only have no fear of death but are also very eager to die. *Him*—Death (personified).

182. *Mayst*—art at liberty to. *Die*—The sentence is carried on to the next stanza.

Grammar, &c. :—*For she, &c.*—'For' introduces three co-ordinate clauses. *Glad*—predicate adjective, agreeing with 'ear'. *Ere...die*—adverb clause of time, modifying 'woo'. *Saffron*—n. and adj. *Strew* ; *strewed* ; *strewn or strewed.*

Substance :—Atalanta will never fall in love and never marry. Therefore love some other girl. But if you are quite eager to die, you may become one of her suitors.

Expl. :—Young man, my advice to you is to woo some other girl who may love you in return and agree to marry you. As far as Atalanta is concerned, I can assure you that she will never marry. She is not destined to put on the saffron-coloured gown of a bride or to lie on a bridal couch covered over with flowers. She will not even allow any of her suitors to become intimate with her or to look forward to happy hours in her company. None of them will therefore feel a thrill of delight on hearing her voice and knowing that she is near. But you can reject my advice if you are not only not afraid to die but are also very eager to do so. You can then pay court to her, although you know that she does not intend to marry, for as long as you remain alive—till the day of your race with her, which will also be that of your execution, dawns.

সরলার্থ :—বৎস, আমি যাহা বলি তাহা শুন ; তুমি যদি সুখী হইতে চাও, তবে অন্য কোনও কুমারীকে বিবাহ করিবার চেষ্টা কর। আমাদের এই রাজকুমারীকে ভালবাসিয়া ভালবাসার প্রতিদান পাইবে না। বিবাহে ইহার আদৌ মন নাই। বিবাহের সময়ে জাফ্রানের মত রঙের যে পোষাক (পরিবার গ্রীক্ প্রথা আছে, তাহা) পরিবার জন্য, অথবা বিবাহের পর ফুলশয্যায় শুইবার জন্য এই কুমারী জন্মায় নাই। তাহাকে ভালবাসিয়া কোনও প্রেমিক কখনও তাহার নিকট হইতে প্রীতিপূর্ণ শ্রবণতৃপ্তিকর মিষ্ট আলাপ শুনিতে পাইবে না। তবে তোমার যদি মরণের আদৌ ভয় না থাকে, এবং তাহার উপর যদি মরণকেই তুমি এখন সর্ব্বতোভাবে ভালবাসিয়া থাক, তাহা হইলে তুমি অবশ্য আমার কথা না শুনিতেও পার। মরণের জন্যই যদি তোমার প্রবল আগ্রহ হইয়া থাকে, তবে তাহার ভালবাসা কোনও মতে পাইবে না জানিয়াও, প্রতিযোগিতায় অগ্রসর হইয়া অকৃতকার্য্যতার ফলস্বরূপ মরণদণ্ড গ্রহণ করিতে বাধ্য হইবার পূর্ব্বক্ষণ পর্য্যন্ত তাহাকে ভালবাসিতেই থাক।

XXVII

[*You will die as surely as the young man whom you saw beheaded just now*].

'Like him that on this day thou saw'st lie dead ;
For, fearing as I deem the Sea-born One,
The maid has vowed e'en such a man to wed
As in the course her swift feet can outrun,
But whoso fails herein, his days are done :
He came the nighest that was slain to-day,
Although with him I deem she did but play.

Prose Order :—Like him that (=whom) thou sawest lie dead on this day ; for the maid (i.e. Atalanta), fearing, as I deem, the Sea-born One, has vowed to wed even such a man as can outrun her swift feet in the course ; but whoso......done. He that (=who) was slain today came the nighest, although I deem [that] she did but play with him.

Synonyms & Meanings :—*On this day*—today. *Lie*—fall down ; পতিত হইতে। *Deem*—think, believe ; মনে করি। *The Sea-born One*—the goddess Venus, who rose out of the foam of the sea ; সমুদ্রের ফেন মধ্য হইতে সমুত্থিতা দেবী, Venus. *Vowed*—taken a vow ; solemnly promised ; শপথ করিয়াছে। *E'en such a man*—only such a man ; কেবল সেই পুরুষকে। *wed*—marry ; বিবাহ করা। *In the course*—in a race ; দৌড়ানতে। *Outrun*—run faster than ; অতিক্রম করিয়া দৌড়ান। *Whoso*—(archaic for) whoever ; যে কেহ। *Fails herein*—fails in this respect ; is unable to defeat her in the race ; ইহাতে অকৃতকার্য্য হয় ; অর্থাৎ দৌড়াইয়া কুমারীকে হারাইতে অক্ষম হয়। *Hi*

days are done—his life is at an end ; he is doomed to die ; তাহাকে জীবন বিসর্জ্জন করিতে হইবে ; তাহাকে মৃত্যুদণ্ড গ্রহণ করিতেই হইবে। *Done*—finished. *He*—that suitor ; সেই বিবাহার্থী। *Came the nighest*—was nearest (i.e. to winning) ; সর্ব্বাপেক্ষা নিকটে আসিয়াছিলেন ; অর্থাৎ, অন্য সকল প্রতিদ্বন্দ্বী অপেক্ষা জয়লাভ করিবার অধিক সম্ভাবনা দেখাইয়াছিলেন। *Nighest*—superlative of 'nigh' ; nearest ; নিকটতম। *Did but play*—only trifled ; খেলা করিয়াছিল মাত্র ; অর্থাৎ মন দিয়া দৌড়ায় নাই।

Notes, &c. :—184. *Fearing the Sea-born One*—being afraid of Venus ; i.e. being afraid to fall in love or marry, because the oracle of Delphi had warned her against marriage. [As a matter of fact, her marriage ended unhappily, because she and her husband were changed into lions for having profaned the temple of Cybele (or, according to others, the sacred grove of Jupiter)]. Venus is called Aphrogeneia ('foam-born') and Anadyomene ('rising out of the sea'), because she is said to have been sprung from the foam of the sea where Saturn had thrown a part of the mutilated body of Uranus.

187. The construction is : but the days of him ('his' = of him) whoso fails, &c., i.e. the days of any one who fails, &c. *His days are done*—he will have to die (as he will be subject to the cruel rule binding on Atalanta's suitors).

188. *Did but play with him*—i.e. did not exert herself fully ; allowed him to go far before she outran him.

Grammar, &c. :—*That...lie*—accusative with the infinitive, object of 'saw'st'. *Dead*—predicate adjective, qualifying 'that'. *As I deem*—a parenthetic clause ; 'as' is a relative pronoun, equivalent to 'which fact', its antecedent being the phrase, 'fearing the Sea-born One'. *To wed*—noun equivalent, object of 'vowed'. *As...... outrun*—adjective clause, qualifying 'man' ; *as*—relative pronoun, subject of 'can'. *Whoso*—indefinite (generalizing) relative pronoun. *Are done*—present for future tense ; emphatic prediction. (*That*)

she did but play with him—noun clause, dependent statement, object of 'deem'. 'Nigher' and 'nighest' are the medern forms of the comparative and superlative of 'nigh', the older forms being 'nearer' and 'nearest'.

Substance :—Atalanta is afraid to marry. She has made it a rule that she will not marry any one unless he can outrun her in a race. Those that fail are doomed to die. The man who was beheaded today came nearest winning, but Atalanta did not probably exert herself.

Expl. :—If you persist in seeking the hand of Atalanta, you will have to die in the same manner as you saw the youth, who ran with her die today. She has been warned not to marry and is consequently afraid of the goddess of Love, who sprang out of the sea. In order to avoid having to marry, she has made a peculiar vow : she will marry only such a man as can defeat her in a race, and, as she is a very swift runner, this is a very difficult condition. Moreover, all the suitors who are beaten in the race have to suffer the death penalty. The young man who was beheaded today fared the best in the race and came nearest to winning ; but I think that he could do so only because she was merely trifling with him.

সরলার্থ :—আজ সন্ধ্যার সময় যে যুবাকে কুমারীর সঙ্গে দৌড়াইয়া জয়লাভ করিতে না পারিয়া ঘাতকের তরবারিতে নিহত হইয়া ভূমিতে পতিত হইতে দেখিয়াছ, তাহারই মত অবস্থায় তোমাকেও মৃত্যুদণ্ড গ্রহণ করিতে হইবে। আমার মনে হয়, কুমারী সমুদ্র-সম্ভূতা প্রেমের অধিষ্ঠাত্রী দেবী (Venus) কে ভয় করে। আর বিবাহবন্ধনে যাহাতে বদ্ধ হইতে না হয়, সেইজন্য সে এক অদ্ভুত পণ করিয়াছে। তাহার পণ এই যে, প্রতিযোগিতায় তাহার সঙ্গে দৌড়াইয়া যে তাহাকে অতিক্রম করিতে পারিবে, সে কেবল সেই পুরুষকেই বিবাহ করিবে। এই দৌড়ান সহজ ব্যাপার নয় ; কারণ, কুমারী

অতি ক্ষিপ্রচরণা। তদ্ভিন্ন, প্রতিযোগিতার ইহাও একটি নিয়ম যে দৌড়াইয়া না জিতিতে পারিলে, মৃত্যুদণ্ড গ্রহণ করিতে হইবে। প্রতিযোগিতায় অনেক যুবাই মরিয়াছে। তাহার মধ্যে যে যুবাকে আজ নিহত হইতে দেখিয়াছ, সে জয়লাভ করিবার সমধিক সম্ভাবনা দেখাইয়াছিল। কিন্তু সে জয়লাভের এত কাছাকাছি আসিয়াছিল বলিয়া মনে করিও না, তাহার অপেক্ষা একটু অধিক চেষ্টা করিলেই তুমি জয়ী হইতে পারিবে। কারণ আমার মনে হয় দৌড়াইবার সময় কুমারী তাহার সহিত খেলা করিতেছিল মাত্র।

XXVIII

[*That is how Atalanta treats her suitors. If you are wise, you will make love to some girl who will return it*].

'Behold, such mercy Atalanta gives
To those that long to win her loveliness ;
Be wise ! be sure that many a maid there lives
Gentler than she, of beauty little less,
Whose swimming eyes thy loving words shall bless,
When in some garden, knee set close to knee,
Thou sing'st the song that love may teach to thee.'

Prose Order :—Behold ! Atalanta gives such mercy to those that long......loveliness. Be wise ! be sure that there lives many a maid, gentler than she [is], of little less beauty, whose swimming eyes shall bless thy loving words, when thou singest in some garden, [thy] knee [being] set close to [her] knee, the song......thee.

Synonyms & Meanings :—*Behold*—look ; here = consider ; দেখ ; (এখানে) ভাবিয়া দেখ। *Such mercy*—such compassion , (ironical

for) such cruel treatment ; এমন-ই করুণা ; (এখানে, শ্লেষসূচক অর্থ) এমনই নিষ্ঠুর আচরণ। *Gives*—deals out ; বিতরণ করেন। *Long*—earnestly desire ; আকাঙ্ক্ষা করে। *Win her loveliness*—be the husband of so beautiful a girl ; সেই পরমা সুন্দরী যুবতীকে পত্নীরূপে লাভ করা। *Her loveliness*—her who is so lovely ; সেই কন্যাকে, যে এমন মনোরমা। *Be wise*—do not act like a fool ; do not be infatuated by Atalanta's beauty ; মূঢ়ের মত কার্য্য করিও না ; এই কুমারীর রূপের মোহে আত্মবিস্মৃত হইও না। *Be sure*—rest assured ; do not doubt ; নিশ্চয় জানিও। *Gentler*—more kind-hearted, having more tender feelings ; কোমলতর প্রকৃতির। *Than she*—i.e. than Atalanta (who causes her suitors to be beheaded). *Of*—having, possessed of ; বিশিষ্ট। *Less*—i.e. than Atalanta. *Swimming*—overflowing ; filled with tears (on account of strong emotion) ; (এখানে) আনন্দাশ্রুপূর্ণ। *Loving words*—words of endearment ; প্রণয়-বচন-সমূহ। *Shall bless*—are sure to be (for you) the happy reward of ; অবশ্যই সার্থক করিবে ; নিশ্চিত সুপ্রিয় পুরস্কার-স্বরূপ হইবে ; *Set*—placed ; ন্যস্ত। *Love*—your love for your sweetheart ; তোমার প্রিয়ার প্রতি তোমার অনুরাগ। *Teach to thee*—urge you to sing ; তোমায় (গাহিতে) শিখাইবে ; অর্থাৎ গাহিবার জন্য তোমায় প্রণোদিত করিবে।

Notes, &c. :—190-1. *Gives such mercy to*—treats so cruelly. The reference is not only to the death penalty but also to the fact that Atalanta did not encourage the attentions of lovers or allow them to become intimate with her. Perhaps there is also a suggestion that Atalanta 'plays' with her competitors as a cat does with a mouse.

193. *Than she*—'than her' or 'than she is' would be necessary in prose. *Of beauty little less*—almost as beautiful as Atalanta. Construe *either* (1) 'of (=possessed of) little less beauty (than Atalanta)', where 'less' qualifies 'beauty' ; *or* (2) 'little less (than Atalanta) of (=in respect of) beauty', where 'less' qualifies 'maid'.

194. The idea is : Another girl to whom you might address words of love would be deeply moved by them ; tears would fill her eyes and prove to you that she appreciates your love and

feels happy at it. [But Atalanta is cold and unapproachable ; she will not speak to a lover].

195. *Knee set close to knee*—sitting so close to each other that your knee would be touching hers.

196. *Sing'st the song, &c.*—i.e. joyfully speakest words of love to her. This does not necessarily mean that Milanion would be actually singing ; 'sing'st' merely refers to the happy frame of mind in which he would be talking to his sweetheart.

Grammar, &c. :—*Behold*—imperative mood. *That...loveliness*—adjective clause, qualifying 'those'. *That many a maid, &c.*—noun clause, dependent on 'be sure'. *Little*—adverb, qualifying 'less'. *Whose swimming eyes, &c.*—adjective clause, qualifying 'maid'. *When thou singest, &c.*—adverb clause of time, modifying 'bless'. *Knee...knee*—nominative absolute clause. *That love... thee*—adjective clause, qualifying 'song'. *That*—relative pronoun, object of 'teach'. His head *swims* (=reels) ; his eyes *swim* (=are filled) with tears ; everything *swims* (=appears to reel) before his eyes.

Substance :—Atalanta treats her suitors cruelly, as you have seen. There are other girls, also beautiful, who could appreciate, and feel happy at, a lover's attentions. Give up the hope of marrying Atalanta, and woo one of them.

Expl. :—You have seen with your own eyes the fate of one of Atalanta's suitors. In that cruel manner she treats every one who, attracted by her extraordinary beauty, aspires to have her as his wife. So beware of being captivated by her charms. Nor need you despair of happiness because you cannot marry her. I can assure you that there are numerous other girls who, though almost as beautiful as she is, are not so hard-hearted. If you make love to them, they will know how to return it. They are not

unapproachable, like Atalanta. If sitting closely side by side in the privacy of some garden, you joyfully whisper words of love to one of them, her gratitude and her joy will be expressed in the tears that will start to her eyes.

সরলার্থ ঃ—রূপসীAtalantaকে (পত্নীরূপে) লাভ করিবার আকাঙ্ক্ষায় যাহারাই উপস্থিত হয়, এই কুমারী তাহাদিগের প্রতি এমন-ই নিষ্ঠুর আচরণ করে। বুদ্ধিমানের মত কার্য্য কর। নিশ্চিত জানিও, এমন অনেক কুমারী আছে, যাহাদের প্রকৃতি ইহার অপেক্ষা কোমল এবং যাহাদের সৌন্দর্য্যও ইহার অপেক্ষা আদৌ অল্প নয় বলিলেও চলে। তুমি ভালবাসিয়াছ জানিলে তাহারা তোমায় ভালবাসিবে। তাহাদের মধ্যে কাহাকেও ভালবাসিয়া যদি তুমি কোনও নিভৃত কুঞ্জে তাহার জানুতে তোমার জানুর স্পর্শ ঘটে এরূপ সন্নিকটে উপবেশন করিয়া প্রণয়-প্রণোদিত হইয়া মিষ্ট (গীতিতে বা) বাক্যে তাহাকে তুষ্ট কর, দেখিবে যে প্রীতিতে ও কৃতজ্ঞতায় তাহার নয়নদ্বয় আনন্দাশ্রুতে ভরিয়া উঠিয়া তোমার প্রণয়-নিবেদনকে সার্থক করিবে।

XXIX

[*Milanion spent the night in the forest. He was deeply agitated and could not sleep well. In the morning he decided to go out hunting*].

So to the hunter spake that ancient man,
And left him for his own home presently:
But he turned round, and through the moonlight wan
Reached the thick wood, and there twixt tree and tree

Distraught he passed the long night feverishly,
Twixt sleep and waking, and at dawn arose.
To wage hot war against his speechless foes.

Prose Order :—So spake that ancient man to the hunter, and presently left him for his own home : but he (i.e. Milanion) turned round, and through the wan moonlight reached the thick wood, and, distraught, he passed there, twixt (i.e. betwixt) tree and tree, the long night feverishly twixt sleep and waking, and arose at dawn to wage hot war against his speechless foes.

Synonyms & Meanings :—*So*—in the above words. *Hunter*—Milanion. *Spake*—(archaic for) spoke. *That ancient man*—the old man of *l.* 143 ; সেই প্রাচীন লোকটি। *Ancient*—(archaic for) aged, old. *Him*—the hunter. *For*—in order to return to. *Presently*—shortly after ; soon after he had finished speaking ; সত্বর। *Turned round*—turned to go in the opposite direction ; বিপরীত দিকে গমনের জন্য ফিরিলেন। *Through*—passing through ; মধ্য দিয়া চলিয়া। *Moonlight wan*—pale light of the moon ; i.e. fields lit up by the faint light of the moon ; ক্ষীণ জ্যোৎস্না (দ্বারা আলোকিত ক্ষেত্র-সমূহ)। *Thick*—dense ; নিবিড়। *There*—in the wood. *Twixt*—(short for the archaic preposition) betwixt, between ; মধ্যে। *Tree and tree*—one tree and another. *Distraught*—violently agitated (C. O. D.) ; distracted by a painful mental conflict ; অত্যন্ত উদ্বিগ্ন। *Feverishly*—in the manner of one suffering from fever ; in restless excitement ; (জ্বরে আক্রান্ত ব্যক্তির মত) অস্থিরভাবে। *Twixt sleep and waking*—neither sleeping soundly nor quite awake ; in a condition intermediate between sleep and wakefulness ; না ঠিক ঘুমাইয়া ও না ঠিক জাগিয়া থাকিয়া ; অর্দ্ধনিদ্রিতভাবে। *Arose*—got up ; উঠিলেন। *Wage*—carry on ; পরিচালনা করা। *Hot*—furious, determined ; ভীষণ। *Speechless foes*—dumb enemies ; i.e. wild beasts ; মূক শত্রু সকল, অর্থাৎ বন্যজন্তুর দল।

Notes, &c. :—199. *Turned round*—The old man walked back to the town, but Milanion went away towards the forest.

Moonlight wan—i.e. the light of a *waned* (ক্ষীণ ; decreased in size) moon ; hence, pale moonlight.

200. *There twixt tree and tree*—lying down in the wood in the sheltered space between two trees.

201. *Distraught*—(old form of) *distract*, which is a contraction of 'distracted'. *Long night*—The night seemed long to him because he could not sleep properly.

204. *Wage...foes*—engage in hunting (in order to banish painful thoughts from his mind). The dumb beasts are called the 'foes' of Milanion, because he is a 'hunter'.

Grammar, &c. :—*He turned round*—'He' refers to 'hunter'. *Twixt*—preposition. *Distraught*—adj., agreeing with 'he'. *Waking*—verb noun (gerund), object of 'twixt'. *To wage*—adverb equivalent, modifying 'arose' ; infinitive of purpose.

Substance :—This is the advice that the old man give to Milanion when he left for home. But Milanion walked towards the forest. He was deeply agitated, and could hardly sleep during the night. In the morning he went out to hunt.

Expl. :—This is what the old man told Milanion in reply to his enquiries. Immediately after he had finished speaking, he walked away homewards, leaving Milanion alone. Milanion, however, did not follow him ; he proceeded in the opposite direction. Walking across fields over which a pale moon shed its beams, he came to the dense forest. He was in a highly agitated mood. He lay down to sleep between two trees in the forest. But his mind was so restless that he could not sleep soundly. Throughout the night, which seemed very long to him, he had only snatches of disturbed sleep, so that he neither slept nor remained awake. When day dawned, he got up and set out to hunt the dumb animals of

the forest with a fierce zeal—in the hope of shaking off his restlessness.

সরলার্থ :—সেই প্রাচীন লোকটি ঐ সকল কথা বলিলেন। কথা বলা শেষ হইবার পর-ই, তিনি স্বগৃহাভিমুখে চলিলেন। শিকারী, কিন্তু, ফিরিয়া বিপরীত দিকে চলিলেন। ক্ষীণ চন্দ্র-কিরণে আলোকিত ক্ষেত্রের মধ্য দিয়া তিনি ঘন বনে উপস্থিত হইলেন। তাঁহার মন তখন বিষম উদ্বিগ্ন। বনে দুইটি গাছের মধ্যে তিনি শয়ন করিলেন; কিন্তু এমন অস্থিরভাবে তাঁহার রাত্রি কাটিল যে আদৌ সুনিদ্রা হইল না। দীর্ঘ রাত্রি অল্প অল্প তন্দ্রার মধ্য দিয়াই চলিয়া গেল। যখন প্রভাত হইল, তিনি উঠিলেন। তিনি তখন প্রবল আগ্রহে বন্যজন্তু শিকার করিতে প্রবৃত্ত হইলেন ;—যেন সেই বাক্‌শক্তিহীন প্রাণীগুলিই তাঁহার শত্রু এবং তাহাদের বধ করিবার জন্য ভীষণ যুদ্ধে অগ্রসর হওয়াই যেন তাঁহার প্রয়োজন।

XXX

[*He killed many stags, bears, and wild boars. But he could not get rid of his feeling of uneasiness*].

There to the hart's flank seemed his shaft to grow,
As panting down the broad green glades he flew,
There by his horn the Dryads well might know
His thrust against the bear's heart had been true,
And there Adonis' bane his javelin slew,
But still in vain through rough and smooth he went,
For none the more his restlessness was spent.

Prose Order :—There his shaft seemed to grow to the hart's flank, as he [the hart], panting, flew down the broad green glades. There the Dryads might well know by his horn [that] his thrust

against the bear's heart had been true ; and there his javelin slew Adonis's bane. But still he went in vain through rough and smooth, for his restlessness was none the more spent.

Synonyms & Meanings :—*There*—in the thick wood. *Hart*—grown-up male deer ; মৃগ। *Flank*—'fleshy part of side between ribs and thigh' (C. O. D.) ; মাংসল পার্শ্বভাগ। *Shaft*—arrow ; তীর। *Grow to*—be always found sticking to (as a plant sticks to the soil where it grows) ; সংলগ্ন হইয়া থাকা। *Panting*—gasping for breath (because he had been running for a long while) ; হাঁপাইয়া। *Down*—along. *Green*—grassy ; তৃণাচ্ছন্ন ; শ্যামল। *Glades*—clear space between trees (in a forest) ; বন-বীথি। *Flew*—ran swiftly ; বেগে দৌড়াইতেছিলেন। *By his horn*—on hearing the sound of his horn ; তাঁহার শৃঙ্গ-নিনাদ শ্রবণে। *By*—by means of. *Dryads*—nymphs who haunted trees ; বনদেবী সকল। *Well*—clearly, rightly ; স্পষ্টই। *Thrust*—blow struck with point of weapon ; অস্ত্রের অগ্রভাগ দ্বারা আঘাত। *True*—well aimed ; effective in killing the beast ; সু-লক্ষিত ; অব্যর্থ। *Adonis' bane*—the animal that had killed Adonis (a beautiful youth who was the lover of Venus) ; i.e. the wild boar. Adonis এর মৃত্যুসাধক জীব, অর্থাৎ বন্য বরাহ। *Bane*—cause of death ; মৃত্যুর কারণ। *Javelin*—light spear ; বল্লম। *Still*—although he was able to kill so many beasts. *In vain*—uselessly, to no purpose. *Through rough and smooth*—over rough and smooth ground. *Rough*—rugged, uneven ; বন্ধুর। *Smooth*—level ; সমতল। *None*—not in the least ; আদৌ নয়। *The more*—on that account ; because he had been so successful in hunting ; ঐরূপ করার জন্য। *Restlessness*—disturbed state of mind ; মনের অস্থির ভাব। *Spent*—used up, exhausted ; got rid of ; হ্রাসপ্রাপ্ত।

Notes, &c. :—204. *To the hart's...grow*—i.e. every time he shot an arrow at a hart, it struck the animal on its side and remained sticking there. His aim was so correct that his arrows pierced deep into the bodies of the deer.

205. *He*—better taken to refer to 'hart' than to Milanion.

206. *Horn*—Greek hunters did not as a rule carry a horn; but the hunters of the Middle Ages did. *Dryads*—a class of nymphs (i.e. female deities attending on Diana) who dwelt in trees, being born and dying along with them.

208. *Adonis*—son of Cinyras, king of Paphos (in Cyprus), by Myrrha. He was an extremely beautiful youth, and Venus, the goddess of love, fell in love with him. While engaged in hunting, he was killed by a wild boar. He was punished in this manner because he had offended Diana. [Killing a wild boar was held to propitiate Venus].

209. *Rough and smooth*—the forest was even in some places and rugged in others.

Grammar, &c. :—*He*—refers to Milanion, not to 'hart'. (That) *his thrust......true*—noun clause, dependent statement, object of 'know'. *Adonis'*—genitive singular. 'An Adonis' means 'a dandy'. *Rough, smooth*—(here used as) nouns; cf. 'through thick and thin'. *None the more*—all three are adverbs; 'none' expresses measure, 'the' is demonstrative, and 'more' indicates degree. Dense forests *flanked* (v) the road. *Bane* (n); *baneful* (adj.).

Substance :—He was highly successful in the hunt that day. He killed many stags, bears, and wild boars. But all this did not in the least relieve him of his restlessness.

Expl. :—As a hunter Milanion did extremely well in the forest that day. Every time he shot an arrow at a stag, it stuck deep into the fleshy part on the animal's side. His aim was quite accurate, although he had to shoot while the stag was running through the wide open spaces, covered with grass, that lay between the forest trees, and running so fast as to be gasping for breath. When he blew his horn in the forest, the wood-nymphs could easily infer that he had hurled his lance straight at the heart of a

bear and killed it. And in the forest he also killed with his spear the wild boar—an animal that had caused the death of Adonis, the youth beloved of Venus. But, although he was so eminently successful in the hunt, his wanderings through the forest, which was level in some places and rugged in others, came to nothing : he did not in the least regain his peace of mind.

অন্বয়ার্থ :—Milanionএর লক্ষ্য এমন অব্যর্থ যে, বনমধ্যের সু-পরিসর যুক্ত তৃণ-শ্যামল ভূমির উপর যে হরিণ এত বেগে দৌড়াইতে দৌড়াইতে যাইতেছিল যে তাহাকে কষ্টে শ্বাসগ্রহণ করিতে হইতেছিল, সেই হরিণকে, যখন তিনি লক্ষ্য করিয়া তীর-ক্ষেপ করিতেছিলেন, তখন তীর যাইয়া তাহার মাংসল পার্শ্বদেশে গভীর-ভাবে বিদ্ধ হইয়া থাকিতেছিল। বনে যখন তিনি শৃঙ্গ-ধ্বনি করিতেছিলেন, তখন তাহা শ্রবণ করিয়া বনদেবীরা স্পষ্টই বুঝিতেছিলেন যে ভল্লুকের বক্ষঃস্থল লক্ষ্য করিয়া তিনি যে বর্শা চালনা করিতেছিলেন তাহা অব্যর্থ হইয়াছে। Adonisএর প্রাণঘাতী জন্তু অর্থাৎ বন্যবরাহও শিকারীর বল্লমের আঘাতে বিনষ্ট হইয়াছিল। কিন্তু শিকারে এইরূপ সাফল্যলাভ করিলেও, যে উদ্দেশ্য লইয়া, কোথাও বন্ধুর, কোথাও বা সমতল ভূমির উপর দিয়া, শিকারী বনে সেদিন সেই দীর্ঘ পরিভ্রমণ করিলেন, তাঁহার সেই উদ্দেশ্যের পূরণ-বিষয়ে কিছুই হইল না। তাঁহার অস্থিরতার একটুও হ্রাস ঘটিল না।

XXXI

[*Milanion left for the Argive cities. At the lists he won praise, fame, and money. But he could not banish his love for Atalanta*].

So wandering, he to Argive cities came,
And in the lists with valiant men he stood,
And by great deeds he won him praise and fame,
And heaps of wealth for little-valued blood;

But none of all these things, or life, seemed good
Unto his heart, where still unsatisfied
A ravenous longing warred with fear and pride.

Prose Order :—So wandering, he came to Argive cities; and he stood in the lists with valiant men; and he won him (=for himself) praise and fame by great deeds, and heaps......blood; but none......things, or (=nor) life, seemed......where a ravenous longing, still unsatisfied, warred with fear and pride.

Synonyms & Meanings :—*So*—in that manner; in a restless mood; ঐরূপে, অস্থির-চিত্তে। *Wandering*—going aimlessly from place to place; লক্ষ্যহীন ভাবে বিচরণ করিতে করিতে। *Argive cities*—cities in the province of Argos, Greece; Argos প্রদেশস্থ নগর-সমূহ। *Lists*—scene of public contests; enclosed place where competitive sports and wrestling matches took place; বেষ্টিত মল্লভূমি। *With*—in order to compete against; বিরুদ্ধে প্রতিযোগিতার্থ। *Valiant*—brave; সাহসী। *Great deeds*—heroic exploits; শ্লাঘনীয় বীরোচিত কার্য্য-কলাপ। *Him*—for himself; নিজের জন্য। *Heaps*—large quantities; রাশি। *For little-valued blood*—by shedding his blood, the loss of which he did not much mind; তুচ্ছীকৃত রক্তের বিনিময়ে; অর্থাৎ, নিজ-রক্ত-পাত ঘটিতে দিয়াও, এবং সেই রক্ত-পাতকে অগ্রাহ্য করিয়া। *For*—in exchange for, by having to shed; বিনিময়ে; পরিবর্ত্তে। *Little-valued*—of which the *value* was, in his opinion, *little*; to which he attached little importance; যাহা তাঁহার বিবেচনায় তুচ্ছ, বা হীনমূল্য। *Unto*—(poetical for) to. *Still*—even then; even after he had won praise, fame, and money prizes; তখনও। *Unsatisfied*—discontented (because its desire for winning Atalanta had not been fulfilled); অতৃপ্ত। *Ravenous*—devouring, extremely hungry; here, intensely painful; সর্ব্বগ্রাসী; (এখানে) ভীষণ জ্বালাদায়ক। *Longing*—yearning; i.e. his violent passion for Atalanta; (Atalantaকে লাভ করিবার তীব্র) আকাঙ্ক্ষা। *Warred with*—(poetical for) fought against; tried to put down; (সহিত) যুদ্ধে প্রবৃত্ত হইল; অর্থাৎ, দমনের চেষ্টা করিল।

Notes, &c. :—211. *Argive*—of Argos, a district of Peloponnesus, south-east of Arcadia and stretching as far as the sea. Milanion was a native of Argos. One of the 'Argive cities' was Nemea, where games in honour of Neptune were held. These cities were noted for their prosperity (due to their maritime trade). ['Argive' is very often equivalent (by synecdoche) to 'Greek'].

212. *Lists*—the place where tournaments were held in the Middle Ages; so called because it was enclosed with *lists*, i.e. palisades or wooden stakes driven into the ground. *Stood in the lists with*—competed in public contests with; সাধারণ রঙ্গভূমিতে প্রতিযোগিতা করিতে দণ্ডায়মান হইয়াছিলেন।

213. *Praise*—from the spectators. *Fame*—among those who heard of his 'great deeds'.

214. *Heaps of wealth*—large sums of money (in the shape of prizes and rewards); প্রভূত অর্থ। *For little-valued blood*—Milanion did not care how much blood he lost in taking part in these sports and contests, i.e. what risks he ran.

215. *All these things*—praise, fame, and wealth. *Or life*—He did not even feel happy in living. *Seemed good*—was attractive; তৃপ্তিপ্রদ বোধ হইল।

216. *Where*—within which.

217. *Warred with*—waged war against; was in conflict with. *Fear*—lest, being beaten in the race by Atalanta, he should have to pay the death penalty. *Pride*—sense of a self-respect. Milanion did not like to be humbled by his love for Atalanta; cf. *l.* 227.

Grammar, &c. :—*Him*—personal pronoun, used for the reflexive 'himself'; dative of the indirect object. *Where still...... pride*—adjective clause, qualifying 'heart'.

Valiant (adj.); *valour* (n). *Ravenous* (adj.); *raven* (v; to plunder).

Substance :—Milanion went to the cities of Argos. He took part in public contests there. By his heroic feats he earned for himself praise and fame and also large sums of money. But this did not satisfy the craving of his heart. A violent passion for Atalanta had seized it, and was trying to fight down his fear and his pride.

Expl. :—In this restless frame of mind Milanion wandered about for a time. At last he reached Argos and visited its cities. There he took part in public contests, and competed with brave men in the enclosed space set apart for such purposes. By his remarkable successes in those contests, he not only earned for himself the praise of the spectators but also became famous among others. In these contests, in which he ran great risks without caring what happened to himself, he also won large sums of money as prizes and rewards. But this praise, fame, and wealth were of little account in his eyes. He took no joy even in life itself. His heart yearned for Atalanta ; and, as he had not yet got her, his violent passion for her continued to torment him grievously. A conflict raged in his heart, where this passion sought to assert itself against his fear and his pride—fear that he may have to pay the death penalty fixed for the defeated suitors of Atalanta, and pride wounded at having to submit to love.

সরলার্থ :—এইরূপ অস্থির-চিত্তে ইতস্ততঃ ভ্রমণ করিতে করিতে তিনি গ্রীসের Argos প্রদেশের নগর সমূহে ভ্রমণ করিলেন। এবং যে সকল বেষ্টিত রঙ্গভূমিতে সাধারণের মল্লক্রীড়াদির প্রতিযোগিতা হইত সেই সকল মল্ল-ভূমিতে, বহু সাহসী বীরের সহিত প্রতিদ্বন্দ্বিতায় অগ্রসর হইলেন। অসাধারণ সাহস ও শক্তির পরিচয় দিয়া, তাঁহার রক্তের যেন কোন মূল্য নাই এইভাবে নিজ দেহের রক্ত-পাতকে পর্য্যন্ত অগ্রাহ্য করিয়া, তিনি দর্শকগণের নিকট প্রশংসা এবং অপর সকলের নিকট সুখ্যাতি অর্জ্জন করিলেন। তদ্ভিন্ন, পুরস্কার এবং উপহার স্বরূপে

বহু অর্থও তিনি লাভ করিলেন। কিন্তু, এই প্রশংসা, সুখ্যাতি, বা অর্থ—এমন কি, জীবন পর্য্যন্ত কিছুই তাঁহার তৃপ্তি-প্রদ বোধ হইল না। Atalantaকে লাভ করিতে না পারায়, এক অতৃপ্ত সর্ব্বগ্রাসী আকাঙ্ক্ষায় তিনি বিষম জ্বালা বোধ করিতেছিলেন। তাঁহার মনে এক ভীষণ দ্বন্দ্ব চলিতেছিল; একদিকে তাঁহার প্রবল বাসনা; অন্য দিকে তাঁহার আশঙ্কা ও গর্ব্ব। [বাসনা বলিতেছিল,—Atalantaকে লাভ করিতেই হইবে। আশঙ্কা বলিতেছিল,—যদি প্রতি-যোগিতায় দৌড়াইতে যাইয়া পরাজয় ঘটে, তবে শাস্তি—মৃত্যু। গর্ব্ব বলিতেছিল,—বীর Milanion হৃদয়ের দৌর্ব্বল্য জয় করিতে না পারিয়া শেষে এক নারীর প্রেমের নিকট পরাস্ত হইবে!]

XXXII ✓

[*After a month Milanion returned to Schoenus. In the fields on the outskirts of the forest, people were hoeing the wheat and clipping the vine*].

Therefore it happed when but a month had gone
Since he had left King Schœneus' city old,
In hunting-gear again, again alone
The forest-bordered meads did he behold,
Where still mid thoughts of August's quivering gold
Folk hoed the wheat, and clipped the vine in trust
Of faint October's purple-foaming must.

Prose Order :—It therefore happed [that], when but a month had gone since he had left King Schoeneus' (=Schoeneus's) old

city, he did, again in hunting-gear [and] again alone, behold the forest-bordered meads, where folk still hoed the wheat mid thoughts......gold, and clipped......must.

Synonyms & Meanings :—*Therefore*—for that reason ; because he was being tormented by his love for Atalanta ; সেই নিমিত্ত ; অর্থাৎ Atalantaর প্রতি স্বীয় অনুরাগের তীব্র তাড়নায়। *Happed*—(poetical for) happened. *But a month*—only a month, no more than a month. *Gone*—passed. *Since*—after. *Hunting-gear*—the dress of a hunter ; 'gear' is archaic for 'dress' ; শিকারীর বেশ। *Again*—for the second time. *Forest-bordered*—having *forests* as their *border*, i.e. ringed round with forests ; কানন-বেষ্টিত। *Meads*—(poetical for) meadows ; grassy fields ; তৃণ-শ্যামল ক্ষেত্র সমূহ। *Did behold*—saw ; i.e. came to. *Where*—in which (meads). *Still*—even then. *Mid*—amid ; in the midst of, filled with. *Mid thoughts*—while thinking ; চিন্তাসমূহের মধ্যে ; অর্থাৎ চিন্তা করিতে করিতে। *August's quivering gold*—the golden-yellow spikes of wheat that will grow up in August and tremble in the breeze ; বায়ুস্পর্শে কম্পমান স্বর্ণ-বর্ণ পক্ক-গোধূমের শীর্ষ। *Quivering*—'trembling or vibrating with slight rapid motion' (C. O. D.) ; আকম্পিত। *Gold*—(used by metonymy for) golden-coloured wheat stalks ; স্বর্ণ ; (এখানে, লক্ষণায়) স্বর্ণ-বর্ণ গোধূম-শীর্ষ। *Folk*—people ; the peasants ; লোকেরা ; অর্থাৎ কৃষক-গণ। *Hoed the wheat*—worked with their hoes on the fields where wheat had been sown ; i.e. loosened the soil and dug up the weeds, in order to stimulate the wheat crop ; গোধূম-ক্ষেত্রে নিড়ানি দিতেছিল ; গমের ক্ষেতে নিড়ানি দিয়া চাপড়া মাটী আলগা করিতেছিল ও আগাছা তুলিয়া দিতেছিল। *Clipped*—trimmed, pruned, cut off the irregular or superfluous branches of ; ছাঁটিয়া দিতেছিল। *Trust*—confident expectation ; নিশ্চিত লাভের আশা। *Faint*—heavy-scented (because of the ripe grapes) ; অবসন্ন ; (এখানে, পক্ক দ্রাক্ষা সমূহের) গন্ধভারাক্রান্ত। *Purple-foaming*—which throws up, when fermenting, a purple foam i.e. froth) ; (স্ফোটনের সময়) নীলাভ-লোহিত ফেন-নিঃসরণকারী ; অর্থাৎ, (গাঁজিয়া উঠার সময়) নীলাভ লাল রঙের ফেনা যাহা হইতে উঠে। *Purple*—a

colour formed by mixing red with blue ; আ-নীল লোহিত বর্ণ। *Must*—grape-juice (not yet fermented into wine) ; দ্রাক্ষা-রস।

Notes, &c. :—219. *City old*—city that had been built long ago ; প্রাচীন নগর। [Strictly, 'old' is more or less an ornamental epithet, not intended to convey any special sense].

220. *Again*—His first visit to Schoenus (See Stanza VII) was also in hunting costume and alone.

221. *Forest-bordered meads*—green fields enclosed by forests. The reference is to the 'green meads' of *l.* 27.

222. *Still*—i.e. continuously from the time of his first visit (see *l.* 31). *August's quivering gold*—In *August*, the wheat harvest will ripen. Then the colour of the spikes of wheat will be *bright yellow* (like that of *gold*) ; and they will keep *trembling* ('quivering') when the breeze blows on them. [Morris compresses all these ideas into one terse and pregnant phrase].

223. *Clipped the vine*—This has to be done in order to ensure vigorous growth.

224. *Faint October*—i.e. October in which a heavy, drowsy scent will fill the air of the vineyards (because the grapes will ripen). *Faint*—tending to produce 'faintness' ; 'sickly, oppressive' (C. O. D.); অবসাদ জনক ; মদির। ['Faint October' has been interpreted by some to mean 'October in which the heat of the sun will become feeble'. But this is by no means so in Southern Greece, where the scene of the poem is laid].

Grammar, &c. :—*It happed*—'It' is the formal subject, the real subject being the noun clause '(that) in hunting-gear......did behold', which is in apposition with it. *When......gone*—adverb clause of time, modifying 'happed'. *Since......city old*—adverb clause of time, modifying 'had gone'. *Where still......must*—co-ordinating relative clause ; the antecedent of the relative adverb

'where' is 'meads'. *Gear* (n. = equipment, apparatus); *gear* (v. = harness). *Hoe* (n. = the instrument); *hoe* (v. = to work with the hoe).

Substance :—After wandering about for a month, Milanion returned to Schoenus. As on his first visit, he was dressed like a hunter and was alone. In the green fields that lie surrounded by forests, he saw some peasants hoeing the wheat-fields in expectation of a ripe harvest in August and others pruning the vines in expectation of a goodly quantity of grape-juice in October.

Expl. :—Love for Atalanta had grown to be the master passion in Milanion's heart. He could not long stay away from the ancient city over which King Schoeneus ruled. Exactly a month after his first visit to that city, he returned to it. On this occasion also, he wore the dress of a hunter and came alone. The same sights met his eyes again. There were the green fields stretching out towards the forests, which enclosed them. (The peasants were, as before, at work there. Some were digging the wheat fields with their hoes and pulling up the weeds, while their thoughts dwelt on the rich harvest that would grow up in August, when the bright yellow spikes of wheat will nod and bend in the breeze. Others were cutting off the straying branches of the vine plants in the confident expectation that in October the grapes will ripen and fill the air with their drowsy scent, thus ensuring to them large quantities of grape-juice, which is covered over with a purple froth when it is fermenting.)

সরলার্থ :—যেদিন প্রথম তিনি রাজা Schoeneusএর পুরাতন নগর পরিত্যাগ করিয়া আসিয়াছিলেন, সেইদিন হইতে এক মাস কাল মাত্র পূর্ণ হইতেই, তিনি পুনর্ব্বার পূর্ব্ববৎ শিকারীর বেশে একক সেই নগরীতে প্রত্যাগমন করিলেন। সেই পুরাতন দৃশ্যাবলীই তাঁহার দৃষ্টি-গোচর হইল। বন-ভূমি-বেষ্টিত

সেই তৃণ-শ্যামল ক্ষেত্রই প্রসারিত; সেই কৃষকগণ পূর্ব্ববৎ কার্য্যে রত। তাহাদের মধ্যে কেহ কেহ গমের ক্ষেতে নিড়ানি দিয়া আগাছা তুলিতেছিল ও চাপ মাটী আল্‌গা করিয়া দিতেছিল এবং August মাসে ভরা ক্ষেতে সোণালী রঙের পাকা গমের শীষগুলি বাতাসে যখন হেলিবে দুলিবে তখনকার কথা ভাবিতেছিল। আবার কেহ কেহ বা আঙ্গুরের ক্ষেতে যে ডালগুলি বেশী লতাইয়া যাইতেছিল, তাহা ছাঁটিয়া দিতে দিতে October মাসের কথা ভাবিতেছিল;—ভাবিতেছিল যে তখন নিশ্চিতই কত আঙ্গুর পাকিবে, বাতাস তখন তাহাদের মদির-গন্ধে ভরিয়া উঠিবে; সেই আঙ্গুরে কত রস হইবে; যখন সেই রস মাতিয়া উঠিতে থাকিবে, তখন তাহার উপর কেমন নীলাভ-লাল ফেনাগুলি ভাসিবে।

XXXIII

[*He entered the city again. He had actually been drawn there by his love for Atalanta. But he tried to deceive himself by the thought that he merely wanted to win fresh victories in public contests.*]

And once again he passed the peaceful gate,
While to his beating heart his lips did lie,
That owning not victorious love and fate,
Said, half aloud, 'And here too must I try,
To win of alien men the mastery,
And gather for my head fresh meed of fame
And cast new glory on my father's name'.

Prose Order :—And he passed the peaceful gate once again, while his lips, that (=which), not owning victorious love and fate, said, half aloud, 'And here too I must try to win the mastery of

alien men, and gather fresh meed of fame for my head, and cast...... name', did lie (=lied) to his beating heart.

Synonyms & Meanings :—*Passed*—entered by; অতিক্রম করিলেন। *Peaceful gate*—gate of the city, which, being kept open (see *l.* 44), showed that its inhabitants lived at peace with their neighbours. *Peaceful*—expressive of peacefulness; শান্তিসূচক। *Beating*—palpitating, throbbing with suppressed excitement; রুদ্ধ আবেগে স্পন্দিত। *His lips did lie*—he told lies *Did lie*—i.e. gave a false explanation of why he had come back to Schoenus. *Owning......fate*—refusing to admit that love and fate had triumphed over him—that the violent passion for Atalanta, which Fate had inspired in his heart, had dragged him to Schoenus in spite of himself; প্রেম এবং নিয়তি যে তাঁহাকে পরাস্ত করিয়াছে, তাহা স্বীকার না করিয়া। *Owning*—admitting as true, acknowledging; স্বীকার করিয়া; মানিয়া লইয়া। *Victorious love and fate*—(latinism for) the victory (over himself) of his Fate-inspired love (for Atalanta); নিয়তি-প্রেরিত প্রেমের (তাঁহার উপর) আধিপত্য। *Love and fate*—fate-inspired love (by hendiadys); নিয়তি-প্রেরিত প্রেম; নিয়তির প্রভাবে প্রভাবিত প্রেম। *Half aloud*—in a barely audible tone; not quite distinctly; অর্দ্ধ-স্ফুট স্বরে। *Here*—in this city; in Schoenus; এই নগরে। *Too*—also; just as I have done in the 'Argive cities'. *Win......mastery*—defeat in public contests the competitors of a foreign city. *Win*—obtain (by my prowess); লাভ করা। *Alien men*—foreigners, strangers; বৈদেশিকগণ। *The mastery of*—a decisive victory over; প্রতিদ্বন্দ্বিতায় সম্পূর্ণ জয়। *Gather......fame*—add to the number of crowns that I am entitled to wear on my head (as emblems of victory in public games); জয়ের চিহ্নস্বরূপ নিজ মস্তকে ধারণের জন্য নূতন পুরস্কার অর্জ্জন করা। *Fresh*—additional; other than those I have already won in the Argive cities; নূতন। *Meed of fame*—reward which confers fame. *Meed*—(poetical for) reward; পুরস্কার। [Not to be confused with 'mead'=meadow]. *Cast......name*—add to the glory of my family reputation by fresh victories (in public contests); নূতন জয়ে

বংশকে নূতন গৌরবময় সুনাম প্রদান করা। *Cast*—shed ; প্রদান করা। *New* —further ; fresh. *Glory*—'honourable fame' (C. O. D.) ; গৌরবময় সুনাম। *Name*—family reputation.

Notes, &c. :—225. *Peaceful gate*—gate open to all. Pathetic Fallacy and transferred epithet ; it was not the 'gate' that was 'peaceful', but the inhabitants of the city.

226. His 'lips' were telling a lie to his 'heart'. What his lips muttered was not what he felt at heart, a heart throbbing with excitement. He had returned to the city because he wanted to try for Atalanta's hand. But he did not, because of his 'pride' (*l.* 217), like to admit that his love had triumphed over him. So he tried to deceive himself by saying that he had come to Schoenus for the same reason for which he had visited the Argive cities—i.e. for winning fame in public contests.

227. *Owning.....fate*—unwilling to admit that love and fate had been victorious—that he had not been able to withstand a love that was inspired by Fate.

229. *Alien*—An 'alien' is a person who owns allegiance to a different State. Milanion was not a subject of King Schoeneus ; so the inhabitants of Schoenus were 'aliens' to him.

230. *Meed of fame*—i.e. crowns awarded to winners in public contests ; see on 'golden circlet of renown' (*l.* 76).

231. *Father's name*—In ancient times, people were generally referred to as the son of so-and-so ; and if any one became famous, it naturally exalted the reputation of his father.

Grammar, &c. :—*While......lie*—adverb clause of time, modifying 'passed'. *That......father's name*—adjective clause, qualifying 'lips'. *Owning*—verb-adjective (present participle active), qualifying 'that'. *Love*, *fate*—objects of 'owning'. *Half aloud*—Both are adverbs. *And here......name*—The whole passage within

inverted commas is the object of 'said'. *To win*, *gather*, *cast*—noun equivalents, objects of 'try'.

Alien (adj.) ; he is an *alien* (n) ; *alienate* (v). *Mastery* (n) ; *master* (n. and v.) ; *masterly*, *masterful* (adjs.).

Substance :—For the second time Milanion entered the city of King Schoeneus. He had been urged thither by his love for Atalanta. But he would not admit to himself that he had been overpowered by a love that seemed inspired by Fate. He tried to disguise his surrender to love by pretending that he had come for the purpose of winning more rewards in public contests.

Expl. :—The gates of the city were wide open, since its inhabitants were peaceful people who had no enemies. For the second time Milanion entered the city by that gate. He felt ashamed to admit to himself that he had succumbed to his passion for Atalanta —a passion that seemed destined to hold him in its grip. So, although he had actually come to seek the hand of Atalanta and although thoughts of her caused his heart to throb with excitement, the words that his lips uttered in low tones were lies. He tried to deceive himself with the false plea that he had come to Schoenus for the same purpose for which he had visited the Argive cities—for taking part in public contests there, for proving his superiority to the strangers who lived there, and for winning, as prizes in those contests, some more crowns that would not only confer distinction on him but also add to the glorious reputation that he had already earned for his family.

সরলার্থ:—শিকারী এবারেও দেখিলেন,—নগর শান্তিময় ; নগরের দ্বার সম্পূর্ণ মুক্ত। তিনি সেই দ্বার অতিক্রম করিয়া প্রবেশ করিলেন। নিয়তির ইঙ্গিতে রাজকুমারীর প্রতি প্রবল অনুরাগের বশেই যে তিনি চালিত হইতেছিলেন ইহা স্বীকার করিতে তাঁহার আপনার নিকট আপনিই লজ্জা

বোধ হইতেছিল। তা'ই তাঁহার হৃদয় দ্রুত স্পন্দিত হইলেও, তাঁহার মুখ হইতে অর্দ্ধস্ফুট স্বরে যে কথা বাহির হইল, তাহা মিথ্যা। তিনি (বৃথা কথায় আপনাকে ভুলাইতে চাহিয়া) বলিলেন, 'Argosএর নগরগুলির মত এখানেও আমাকে সাধারণ প্রতিযোগিতায় যোগ দিতে হইবে। এই বিদেশের লোকদিগকে পরাস্ত করিতে হইবে। মস্তকে নূতন যশের মাল্য ধারণ করিতে হইবে। নূতন সুখ্যাতির গৌরবে বংশের সুনাম-বৃদ্ধি করিতে হইবে।'

XXXIV

[*He grew more excited when people asked him whether he had come to see one of those races with Atalanta that had made their city so notorious. Then they informed him that there would be a race the next day*].

In spite of that, how beat his heart, when first
Folk said to him, 'And art thou come to see
That which still makes our city's name accurst
Among all mothers for its cruelty ?
Then know indeed that fate is good to thee,
Because to-morrow a new luckless one
Against the whitefoot maid is pledged to run'.

Prose Order :—In spite of that, how his heart beat when folk first said to him : And art......cruelty ? Then know...... because a new luckless one is pledged to run to-morrow against the whitefoot maid.

Synonyms & Meanings :—*In spite of that*—although his lips lied to his heart ; although he was trying to deceive himself ; তাহা সত্ত্বেও ; অর্থাৎ তিনি ঐরূপ আত্মপ্রবঞ্চনার প্রয়াস করিলেও। *How*—how violently ; কিরূপ বিষম বেগে। *Beat*—pulsated, throbbed ; স্পন্দিত

হইয়াছিল। *Folk*—people ; the inhabitants of the city ; লোকেরা। *Art thou come*—have you come. *That which, &c.*—the races between Atalanta and her suitors, which end in the latter losing their lives. *Still makes*-continues to make. *Accurst*— poetical for) accursed ; utterly detestable ; অভিশপ্ত ; ঘৃণ্য। *Its*—the city's. *Cruelty*—cruel practice of holding races that lead to the death of the defeated suitors of Atalanta ; নিষ্ঠুরতা। *Know indeed*-know it to be true ; take it as a fact ; সত্য বলিয়া জানুন। *Fate......thee*—you are in luck ; you have come on the right day ; ভাগ্য আপনার প্রতি প্রসন্ন। *Good*—kind, propitious ; প্রসন্ন। *A new luckless one*—another ill-fated youth (suing for the hand of Atalanta) ; আর একজন ভাগ্যহীন ব্যক্তি। *The whitefoot maid*—Atalanta, the maiden with beautiful white feet ; 'white-foot' = having white feet ; শুভ্রচরণা কুমারী। *Is pledged* is committed ; has solemnly promised ; অঙ্গীকারবদ্ধ হইয়াছেন। *Run against*—compete in a race with.

Notes, &c. : 232. *That* the fact that 'his lips did lie to his beating heart'.

234. *Accurst*—something on which the curse of God is invoked.

235. *All mothers*—not merely the mothers of young men who might offer themselves as suitors of Atalanta, but *all* who have the feeling of tenderness natural to mothers and are naturally shocked both by Atalanta's unnatural aversion to marriage and by the cruel conditions imposed by her on her suitors. *Its cruelty*—The city is personified.

237. *A new*—another now first known. Cf. 'A *new* comet has been discovered'. *Luckless*—because destined to die. The people of Schoenus are confident that all the suitors of Atalanta would be defeated.

Grammar, &c. :—*How beat his heart, &c.*—an exclamatory sentence. *How*—adverb. *And art thou, &c.*—the whole of the direct question is the object of 'said'. *To see*—adverb equivalent,

modifying 'come'. *Accurst*—predicate adjective, qualifying 'name'. *That fate......thee*—noun clause, dependent statement, object of 'know'. *One*—noun. *To run*—adverb equivalent, modifying 'pledged'.

Substance :—Milanion's heart beat faster when he was asked if he had come to see Atalanta's race with one of her suitors. That practice, he was told, had rendered the city detestable in the eyes of all mothers. He was further informed that on the very next day there would be a race between Atalanta and a new suitor of hers.

Expl. :—Milanion had tried his best to suppress his emotion. But he could not do so ; his heart beat very fast when the people first inquired of him if he had come to their city to watch Atalanta running a race with one of her suitors. They told him that those races, each of which ended in an execution, were so cruel a practice that they had become notorious ; every mother in the land called down curses on the city where they were held. He was then assured that if he had actually come to see one of Atalanta's races, he was in luck and had come just in time, for on the very next day, another ill-fated young man had made an engagement to compete in the race with Atalanta, the maiden famed for the beauty of her feet.

সরলার্থ ঃ—লোকেরা তাঁহাকে দেখিয়া প্রথমেই বলিল, 'যে নিষ্ঠুর ব্যাপারের জন্য এই নগরে বহু যুবার মৃত্যু ঘটিয়া আসিতেছে, যাহার জন্য যাঁহারা সন্তানের জননী তাঁহারাই এই নগরকে অভিশপ্ত জ্ঞানে ইহার নাম পর্য্যন্ত হেয় বোধ করেন, আপনি কি (রাজকুমারীর প্রতিযোগিতায় দৌড়ানর) সেই ব্যাপার দেখিতে আসিয়াছেন ? তা' যদি আসিয়া থাকেন, তবে সত্যই জানুন যে আপনার ভাগ্য ভালই ; কারণ, কাল-ই আর এক হতভাগ্য ব্যক্তি সেই শুভ্রচরণা কুমারীর সহিত দৌড়াইবে বলিয়া অঙ্গীকার করিয়াছে'। লোকেদের এই কথায় তাঁহার হৃদয় কি বিষম বেগেই স্পন্দিত হইতে লাগিল !

XXXV

[*The next day Milanion watched Atalanta's second race, but with quite different feelings. He was no longer curious. He was not surprised to see the girl winning ; nor did he look upon her with awe. The pangs of love banished all other feelings*].

So on the morrow with no curious eyes
As once he did, that piteous sight he saw,
Nor did that wonder in his heart arise
As toward the goal the conquering maid gan draw,
Nor did he gaze upon her eyes with awe:
Too full the pain of longing filled his heart
For fear or wonder there to have a part.

Prose Order :—So he saw on the morrow that piteous sight with no curious eyes as he once *did* [= saw] ; nor did that wonder arise in his heart as the conquering maid gan draw toward the goal ; nor did......awe. The pain of longing filled his heart too full [= fully] for fear or wonder to have a part there.

Synonyms & Meanings :—*So*—because a race had been previously arranged for that day. *The morrow*—the following day. ['Morrow' does *not* imply that the race was held in the *morning*]. *With no curious eyes*—without being inquisitive in the least ; without being eager to see what was going to take place (since he already knew it) ; কৌতূহলী দৃষ্টিতে আদৌ না দেখিয়া ; আদৌ কৌতূহল না দেখাইয়া। *Curious*—inquisitive ; কৌতূহলী। *As once he did*—in the manner in which he formerly saw ; 'did' is a substitute verb, standing for 'saw'. *That piteous......sight*—that well-remembered sight which roused feelings of pity in the spectators—i.e. the race with Atalanta after which the defeated suitor would be executed ; সেই করুণ দৃশ্য।

That wonder—that bewildering surprise (which he experienced on the first occasion) ; পূর্ব্বারের মত (বিমূঢ়কারী) বিস্ময়। *Arise*—sprin ; উত্থিত হওয়া। *Toward*—(poetical for) towards, in the direction of. *Goal*—winning-post. *Conquering maid* - Atalanta who was outstripping her rival in the race ; অতিক্রম পূর্ব্বক জয়লাভ-কারিণী রাজকুমারী। *Gan draw*—*either* (1) moved, approached ; *or* (2) began to move, began to approach. See on *l.* 46 (page 26). *Gaze upon*—look steadily at. *Awe*—reverential fear ; ভক্তিমিশ্রিত ভয়; সম্ভ্রম। *Pain of longing*—pangs of his violent love (for Atalanta) ; তীব্র অনুরাগ-জনিত ক্লেশ। *For*—to allow. *There*—in his heart. *Have a part there*—have a share (of the space) there ; be there. [*Or*, if the metaphor is a stage metaphor and 'part' means 'an actor's part', 'have a part there' = have any work to do there, have any business there. But 'too full' is against this interpretation]. *Too full for fear or wonder to have*—so fully that fear or wonder could not have.

Notes, &c. :—239. *With no curious eyes*—without being excited by curiosity ; in an indifferent frame of mind.

240. *As once he did*—The first time he saw Atalanta on the race-course, he was quite curious. 'And now our hunter looked for something new' (*l.* 54). *That*—here and in the next line, 'that' refers to the first race that Milanion is described as seeing in the beginning of the poem.

241. *That wonder*—Milanion's 'wonder' on the first occasion was due to the fact that the race was between a man and a girl (cf. 78-9) and that the man was not only defeated in the race but was also beheaded immediately afterwards ; cf. *ll.* 141-2 : 'And with the last of all the hunter went, Who, *wondering* at the strange sight he had seen'.

243. *With awe*—this refers to *ll.* 145-7. Milanion had been so impressed by the appearance and bearing of Atalanta that he was at first inclined to take her for a goddess.

244-5. *Too full......part*—he was being so keenly tormented by the pangs of unsatisfied love that he was then dead to all other feelings : he was neither afraid of the awe-inspiring presence of Atalanta nor taken aback by the ease with which she defeated her rival. *Fear*—same as the 'awe' of *l.* 243. ['Wonder' is mentioned first (*l.* 240) and 'awe' afterwards (*l.* 242) ; but the order is reversed in *l.* 245—'fear or wonder'. The figure of speech is Chiasmus].

Grammar, &c. :—*As once he did*—adverb clause of manner modifying 'saw'. *As toward......draw*—adverb clause of time, modifying 'arise'. *Toward*—preposition. *Draw*—infinitive ; noun equivalent, object of 'gan'. *Fear or wonder to have*—accusative with the infinitive ; object of 'for'.

Substance :—The next day he saw a second suitor racing with Atalanta. Having seen the race once, he was no longer curious ; nor was he surprised when Atalanta was about to win the race. He did not even feel the awe her appearance had excited on the first occasion. He was wholly taken up with the pangs of love from which he was suffering.

Expl. :—Thus it happened that Milanion was present at the race held the next day. It was indeed a pitiable sight to see, for 'the new luckless one' had to pay the death penalty But Milanion had once before seen what happened at the race ; and so he did not display any curiosity. Even when he saw Atalanta outstripping her rival and approaching the winning-post, he did not feel surprised ; nor did a sense of reverential fear steal over him when he looked steadily at her eyes. In these respects he behaved differently on the second occasion ; and the reason was that the pangs of unsatisfied love distressed him so much as to squeeze out all other sentiments from his heart.

সরলার্থ ঃ—পরদিন হতভাগ্য প্রতিদ্বন্দ্বী যখন মৃত্যুদণ্ড গ্রহণ করিল, সেই করুণ দৃশ্য দেখিয়া তিনি এবার পূর্ব্ববারের মত কৌতূহলাক্রান্ত হইলেন না। দৌড়ান শেষ করিয়া যে থাম ছুঁইতে হয় সেই থামের নিকটে অদ্ভুতবেগে দৌড়াইয়া যাইয়া কুমারী যখন জয়লাভ করিলেন, তাহা দেখিয়াও এবার তাঁহার আশ্চর্য্য বোধ হইল না। সেই কুমারীর চক্ষুর দিকে স্থিরদৃষ্টিতে চাহিয়া থাকিতেও, এবার তাঁহার কোনও সম্ভ্রমের উদ্রেক হইল না। কুমারীকে তখনও লাভ করিতে না পারায় তাঁহার হৃদয় উৎকণ্ঠায় এতই পূর্ণ হইয়া পড়িয়াছিল যে ভয় বা বিস্ময়ের জন্য সেখানে কোনও স্থান ছিল না।

XXXVI

[*That night seemed very long to Milanion. Even the sun seemed to him to be late in rising. So impatient was he to go to King Schoeneus and ask for his daughter's hand in marriage*].

But O, how long the night was ere it went !
How long it was before the dawn begun
Showed to the wakening birds the sun's intent
That not in darkness should the world be done !
And then, and then, how long before the sun
Bade silently the toilers of the earth
Get forth to fruitless cares or empty mirth !

Prose Order :—But O, how long......went ! How long...... showed the sun's intent—that the world should not be done in darkness—to the wakening birds ! And then,......how long [it was] before the sun silently bade......mirth !

Synonyms & Meanings :—*Ere*—(poetical for) before. *Went*—passed away. *The dawn begun*—(latinism for) the beginning

of the dawn; the earliest signs of the coming dawn; ঊষাগম; প্রভাতের উন্মেষ। *Showed*—indicated, made known; বুঝাইয়া দিল। *Wakening*—becoming awake, beginning to wake; জাগ্রৎ; বিনিদ্র। *Intent*—intention, purpose; অভিপ্রায়। *Darkness*—the darkness of night. *Should*—would be allowed to. *Done*—ended; cf. *l.* 23. *And then*—and after that; and after day had dawned. *Bade*—ordered; আদেশ করিলেন। *Silently*—(not in words, but) by means of its bright rays; নীরবে, অর্থাৎ স্বীয় খর কিরণ বিস্তারপূর্ব্বক। *Toilers of the earth*—people who have to do laborious work in order to earn their bread; labouring classes of the world's population; পৃথিবীর শ্রমজীবিগণকে। *Get forth to*—go out and begin; leave their homes in order to pass the day in; অভিমুখে বহির্গত হইতে, অর্থাৎ, ব্যাপৃত হইবার জন্য গৃহের বাহির হইতে। *Fruitless cares*—various forms of laborious work from which they derive no benefit; hard work that yields no profit to them; [The idea is that they had to keep on working in the same manner all their lives]; নিষ্ফল প্রচেষ্টা সমূহ। *Empty mirth*—unsubstantial joys; hollow pleasures; অসার আমোদ।

Notes, &c. :—246. *How long*—because Milanion in his impatience could not brook any delay before he formally put forth his claim as a suitor for the hand of Atalanta.

248. *Birds*—Milanion is passing the night in the forest.

249. *That not......done*—that he (the sun) would not allow the world to come to an end while it remained covered in darkness; that he would not allow the darkness of night to continue till the end of the world; i.e. there were signs of sunrise.

250. *And then, and then*—these words vividly represent how bored and impatient Milanion grew as the hours slowly passed by. This was the most trying period for him.

251-2. In these two lines, Morris the socialist abruptly intrudes himself. From the Arcadia of Atalanta's day he plunges into the England of his own day. He sympathized strongly with

the poor, especially the working classes, who, in the England of his day, were ill paid, ill fed, ill clad, and ill housed. The poet suggests here that the 'toilers of the earth', the people who do all the hard work (as distinguished from the aristocrats and wealthy persons, who never have to do any hard work), lead very unhappy lives. They have to rise early, leave their homes, and go out to work every day. But all this labour of theirs is 'fruitless' for they are not paid proper wages—they get no share of the profits earned by their employers. Even the 'mirth' that falls to their lot is 'empty'; it does not really refresh or ennoble their minds. [Morris is probably referring to the drunken revelry of the lower classes].

Grammar, &c. :—All the sentences in this stanza are exclamations. *Ere*—subordinating conjunction of time. *Begun*—past participle passive, agreeing with 'dawn'. *Wakening*—used intransitively (and inceptively). *That not..... done*—noun clause, in apposition with 'intent'. *Toilers get*—accusative with the infinitive; object of 'bade'. 'To' is omitted before 'get' because of 'bade'. *Bid*, *bad*, *bade*, or *bid* (past); *bidden* or *bid* (perfect participle). *Intent* (n); *intent* (adj. = resolved) on going away; *intend* (v). *Toil* (n); *toil* (v); *toilsome* (adj.).

Substance :—The night seemed tediously long to Milanion. It was very long before the first signs of dawn roused the birds from their sleep and made it clear that the sun was coming up to drive out the darkness of night. There was another long delay before the sun was up and the labourers set out for their daily round of profitless work and of hollow pleasures.

Expl. :—Milanion could not tolerate any further delay in formally demanding the hand of Atalanta in marriage. But he must wait till the next morning; and there were three stages, each an annoying delay to him, before he could start. First, the night dragged on wearily before it passed away in the midst of the earliest

signs of the coming dawn. Next, even after these signs had appeared, quite an age seemed to go by before they roused the birds from sleep and announced to them the sun's intention of coming up—of not allowing the darkness of night to continue till the end of the world. Lastly, there was another, and the most trying, period of delay, before the sun was up in the sky—a silent signal that it was time for those who earn their bread by the sweat of their brow to leave their homes and once again engage in grinding labour that brought no adequate return (in the shape of comfort or leisure) or in ho low pleasures that neither refreshed nor elevated their minds.

সরলার্থঃ—কিন্তু (তাঁহার মনে হইল) রাত্রি কি দীর্ঘ !—কত বিলম্বে তবে শেষ হইল !—কত বিলম্বে উষার আবির্ভাব জাগ্রৎ বন বিহঙ্গদিগকে জানাইল যে সূর্য্যদেবের এরূপ অভিপ্রায় নয় যে অন্ধকারেই পৃথিবী চির-নিমগ্ন থাকিবে !—আর, তা'র পরে—উঃ !—কত বিলম্বেই—যেন এক যুগের পর সূর্য্যদেব কিরণ-বিস্তার-পূর্ব্বক সকলকে স্ব স্ব কর্ম্মে ব্যাপৃত হইতে নিঃশব্দে আদেশ দিলেন !—তখন পৃথিবীর শ্রমোপজীবিগণ কেহ বা কঠোর অথচ অসার্থক পরিশ্রমের উদ্দেশ্যে, কেহ বা সম্পূর্ণ অসার আমোদের উদ্দেশ্যে গৃহ হইতে বহির্গত হইবার সময় হইয়াছে বুঝিল।

XXXVII

[*Milanion had to wait long in the market-place before King Schoeneus appeared on his throne. As the time for him to demand Atalanta's hand in marriage drew near, he grew extremely nervous*].

And long it seemed that in the market-place
He stood and saw the chaffering folk go by,
Ere from the ivory throne King Schœneus' face

Looked down upon the murmur royally,
But then came trembling that the time was nigh
When he midst pitying looks his love must claim,
And jeering voices must salute his name.

Prose Order :—And it seemed that he stood long in the market-place and saw......go by, ere King Schoeneus's face looked down royally from the ivory throne upon the murmur ; but trembling then came [to Milanion] that the time when he must claim his love midst (=amidst) pitying looks and [when] jeering voices must salute his name was nigh.

Synonyms & Meanings :—*Seemed*—appeared (to Milanion). *Market-place*—open space in a town where a market is held ; হাট ; বাজার। *Chaffering* (pronounce *cha* চ্যা)—bargaining, haggling over prices ; দরদস্তুরকারী। *Folk*—people ; customers ; লোকদিগকে। *Go by*—go past him ; তাঁহাকে অতিক্রম করিয়া চলিতে। *Ivory*—made of the hard white substance derived from the tusks of elephants ; গজদন্তনির্ম্মিত। *King Schoeneus' face*—(poetical periphrasis for) King Schoeneus. [The idea is that from where Milanion stood only the face of the king could be seen]. *Murmur*—murmuring people (by metonymy) ; crowd talking softly ; অনুচ্চস্বর অর্থাৎ যে জনমণ্ডলীর মধ্য হইতে অনুচ্চ কোলাহল শ্রুত হইতেছিল তাহা। *Royally*—in the gracious manner proper for a king ; রাজোচিতভাবে। *Trembling*—nervous apprehensions, mental agitation (*not* actual trembling of the body) ; কম্প। *That*—at the fact that ; because. *Nigh*—near ; at hand ; নিকটবর্ত্তী। *Midst pitying looks*—in the midst of persons whose faces will show that they are sorry for him ; করুণনেত্রে দর্শনকারী ব্যক্তি সমূহের মধ্যে। *Midst*—in the midst of ; মধ্যে ; preposition. *Claim his love*—declare his love for Atalanta and demand (of King Schoeneus) her hand in marriage ; তাঁহার অনুরাগের কথা ব্যক্ত করিয়া Atalantaর পাণি প্রার্থনা করা। *Jeering voices*—people speaking in mocking tones ; 'jeer' = scoff derisively (C. O. D.) ; বিদ্রূপ ধ্বনি

সমূহ ; অর্থাৎ বিদ্রূপের স্বরে কথোপকথনকারী লোকেরা। *Salute his name*—repeat his name (when it is mentioned); তাঁহার নাম শুনিয়া তাঁহার প্রতি মর্য্যাদা দেখান; অর্থাৎ, (এখানে) তাঁহার নাম শুনিয়া বিদ্রূপভরে তাহা পুনরুচ্চারণ করা।

Notes, &c. :—253. *Market-place*—Both in ancient Greece and in ancient Rome, the market-place was the scene of all public activities. King Schoeneus evidently followed the practice of appearing before his subjects every morning in the market-place.

256. *Looked......royally*—looked down majestically at the assembled crowd from whom there rose a confused din of voices (*or* who cheered him as he came). *Down*—because the throne was high.

258-9. *Pitying looks*—Some would feel pity for him. *Jeering voices*—Others would mock at him. *Salute his name*—The practice was for every suitor to go up to King Schoeneus, state his name and parentage, and then ask for permission to compete in a race with Atalanta. *Salute*—greet (ironically).

Grammar, &c. :—*That......go by*—noun clause, in apposition with 'it'. *Chaffering*—present participle active, agreeing with 'folk'. *Folk go*—accusative with the infinitive; object of 'saw'. *Ere......royally*—adverb clause of time, modifying 'seemed'. *Ivory*—(noun used as) epithet adjective. *That......nigh*—adverbial clause of reason. *When he......name*—two adjective clauses, qualifying 'time'; 'when' is a relative adverb.

Substance :—Milanion had to wait in the market-place for King Schoeneus to come there. It was tedious for him to wait and watch the people bargaining with the shopkeepers. But when Schoeneus came, he grew nervous, because he would soon have to offer himself as a suitor for Atalanta's hand, with some of the bystanders pitying him and others mocking at him.

Expl. :—King Schoeneus was due to appear in public at the market-place of the city. So Milanion went there and awaited his arrival. While he stood watching batch after batch of customers passing along and haggling over the prices of the articles they brought, time seemed to him to be moving very slowly. At length he saw king Schoeneus looking down graciously from his ivory throne upon the crowd, the confused din of whose voices could be heard from a distance. But Milanion, who had so long been impatient to speak to Schoeneus, felt extremely nervous at the thought that he would soon have to go up to the king and, declaring his love for Atalanta, ask permission to compete with her in the race, while the bystanders would either pity him for his rash folly or scoff at him when they hear his name.

সরলার্থ ঃ—শিকারী হাটে উপস্থিত হইয়া অধীর আবেগে রাজার জন্য প্রতীক্ষা করিতে লাগিলেন। তিনি বহুদল ক্রেতাকে দরদস্তুর করিয়া দ্রব্যাদি ক্রয় করিতে ও তাঁহার পাশ দিয়া যাইতে দেখিলেন। অবশেষে গজদন্ত-নির্ম্মিত উচ্চ আসনের মধ্য হইতে রাজার মুখ দেখা গেল। হাটের জনতার মধ্য হইতে অনুচ্চ কোলাহল উঠিতেছিল। সেই জনতার উপর Schoeneus রাজোচিতভাবে সদয় দৃষ্টিপাত করিলেন। কিন্তু এতক্ষণের পর যখন প্রার্থিত মুহূর্ত্ত উপস্থিত, যখন রাজার সম্মুখে যাইয়া পরিচয় দিয়া ভালবাসার কথা ব্যক্ত করিয়া Atalantaর সহিত দৌড়াইবার অনুমতি গ্রহণের জন্য শিকারী অগ্রসর হইবেন, তখন, কত ব্যক্তি তাঁহার প্রতি করুণ দৃষ্টিতে চাহিবেন ও কত ব্যক্তি ব্যঙ্গের স্বরে তাঁহার নাম পুনরুচ্চারণ করিবেন; এই সব চিন্তায় কেমন এক মানসিক দৌর্ব্বল্যে শিকারীর কম্প উপস্থিত হইল।

XXXVIII

[The crowd easily guessed that Milanion was a suitor for Atalanta's hand. Instead of mocking at him, they admired the magnificent build of his body. One old woman even tried to dissuade him].

But as the throng he pierced to gain the
throne,
His alien face distraught and anxious told
What hopeless errand he was bound upon,
And, each to each, folk whispered to behold
His godlike limbs; nay, and one woman old
As he went by must pluck him by the sleeve
And pray him yet that wretched love to leave.

Prose Order :—But as he pierced the throng to gain the throne, his distraught and anxious alien face told [the bystanders] upon what hopeless errand he was bound; and folk whispered, each to each, to behold his godlike limbs; nay, and one old woman must pluck him by the sleeve as he went by and [must] pray him yet to leave that wretched love.

Synonyms & Meanings :—*But*—though he expected to be mocked at. *Throng*—crowd; জনতা। *Pierced*—forced his way through; ভেদ করিয়া চলিলেন। *Gain the throne*—reach the throne; get near enough to the throne (to speak to the king); সিংহাসনের নিকটবর্ত্তী হইয়া। *Alien*—foreign, unknown to the people; অপরিচিত। *Distraught*—(archaic for) violently agitated (C. O. D.); অত্যন্ত বিক্ষোভিত। *Anxious*—showing signs of anxiety; lined with care; চিন্তাপূর্ণ। *Told*—plainly revealed; clearly showed; স্পষ্ট ব্যক্ত করিল।

Hopeless errand—mission in which he could never succeed; purpose that was bound to be frustrated; যে উদ্দেশ্য ব্যর্থ হইবেই; যে অভিপ্রেত সিদ্ধির আদৌ আশা নাই। *Hopeless*—impossible of realization; অসাধ্য। *Errand*—object, purpose (specially of a short journey); উদ্দেশ্য। *Bound*—ready to start; গমনে প্রস্তুত। *Each to each*—each person (whispered) to another person; to each other; পরস্পর। *Whispered*—spoke in low voices; অনুচ্চস্বরে কথা বলিতে লাগিল। *Behold*—see, look at; দেখ। *Godlike limbs*—limbs as robust and as beautiful as those of a god; majestic build of his body; দেবতুল্য আকৃতি; সুন্দর ও দীর্ঘায়ত গঠন। *Nay*—what is more; আরও। *Went by*—passed in front of her; went past her. *Must pluck*—could not help plucking (i. e. pulling at); না টানিয়া পারিলেন না। *Sleeve*—that part of one's dress which covers the arms; আস্তীন। *Pray him*—entreat him; তাঁহাকে অনুরোধ করা। *Yet*—even at that stage; even when he had proceeded so far; সেই অবস্থায়ও। *That wretched love*—that love of his (for Atalanta) which would lead him to disaster (not to happiness); সেই বিপজ্জনক এবং হেয় প্রেম। *Wretched*—confounded, accursed; হেয়। *Leave*—give up; পরিত্যাগ করা।

Notes, &c. :—261. *His alien face*—his face, which was that of a stranger. The citizens of Schoenus did not know Milanion; so when they saw him going up to the king, they readily inferred that he was a suitor for Atalanta's hand. *Distraught*—See on *l.* 201.

262. *Hopeless errand*—i.e. Milanion's plan of competing in the race with Atalanta with a view to marrying her. Judging by the results of previous races, the bystanders assumed that Atalanta would never be beaten.

264. *Godlike limbs*—The Greeks (like the Hindus) invested their gods with human forms, but huger in size and more beautiful in appearance.

265. *Pluck......sleeve*—To 'pluck a person by the sleeve' is a hint that a confidential talk with him is desired.

Grammar, &c. :—*As......throne*—adverb clause of time, modifying 'told'. *To gain*—adverb equivalent ; infinitive of purpose. *What hopeless......upon*—noun clause, dependent question, object of 'told'. *What*—interrogative adjective. *Errand*—object of 'upon'. *Bound*—predicate adjective. (This is not the participle from 'bind'). *Each to each*—The first 'each' is in apposition with 'folk'. *To behold*—noun equivalent, direct object of 'whispered'. *As he went by*—adverb clause of time, modifying 'pluck'. *Pray him*—'him' is dative of the indirect object, the direct object being the noun equivalent 'to leave'.

They *thronged* (v) together. *Godlike*—adj. ; Latin equivalent is 'divine'.

Substance :—Milanion pressed through the crowd towards the King's throne. His anxious face told the people why he had come. They admired his robust frame and noble appearance. One old woman could not restrain herself : she tried to induce him to shake himself free from his confounded love.

Expl. :—But no one jeered at Milanion, as he forced his way through the crowd in order to reach the throne on which Schoeneus was seated. When the people saw a stranger going up to the King and noticed the signs of deep agitation and worry on his face, they had no difficulty in understanding what his mission was: they at once guessed that he had come with the intention, which he could never hope to fulfil, of marrying Atalanta. His appearance won the admiration of all ; the bystanders whispered to each other to look at his stately figure, which resembled that of a god. The impression Milanion created had an even more important result : an old woman was so moved that she twitched him by his sleeve when he passed in front of her and begged of him to get rid of his accursed love for Atalanta.

সরলার্থ :—কিন্তু তিনি যখন সেই জনতা ভেদপূর্ব্বক সিংহাসনের দিকে অগ্রসর হইলেন, তাঁহার অপরিচিত মুখখানিতে উদ্বেগ ও চিন্তার লক্ষণ দেখিয়া সকলেই বুঝিল যে তিনি কিরূপ অসাধ্য-সাধনে প্রয়াসী, এবং তাহারা সকলেই তাঁহার সুন্দর দীর্ঘায়ত দেবসদৃশ আকৃতি অবলোকন করিয়া মৃদুস্বরে পরস্পর কথাবার্ত্তা কহিতে লাগিল। এমন কি, এক বৃদ্ধা স্ত্রীলোক, তিনি পাশ দিয়া চলিবার সময়, তাঁহার আস্তীন ধরিয়া তাঁহাকে না টানিয়া পারিলেন না, এবং তাঁহাকে ঐ হেয় প্রেম বর্জ্জন করিবার জন্য অনুরোধ করিতে লাগিলেন।

XXXIX

[*The old woman said :—'Why are you sacrificing your life, and with it the prospects of happiness that youth holds? Why are you disappointing the hopes of your mother and also depriving some girl of the chance of being happy as your wife?*].

For sidling up she said, 'Canst thou live twice,
Fair son? canst thou have joyful youth again,
That thus thou goest to the sacrifice
Thyself the victim? nay then, all in vain
Thy mother bore her longing and her pain,
And one more maiden on the earth must dwell
Hopeless of joy, nor fearing death and hell.

Prose Order :—For she, sidling up, said :—'Canst thou... son? Canst thou again have joyful youth, that thou goest thus to the sacrifice, thyself [being] the victim? Nay, then, thy mother bore her longing and her pain all in vain; and one more maiden must dwell on the earth hopeless.....hell.

Synonyms & Meanings :—*Sidling up*—walking up obliquely (i.e. not along a straight line) to him ; কাত ভাবে তাঁহার দিকে আসিয়া। *Live twice*—live a second time after dying ; একবার মরিয়া আবার বাঁচিতে। *Fair son*—handsome young man ; সুন্দর যুবক। An affectionate form of address. *Joyful youth*—youth with its promise of delight and happiness ; আনন্দময় যৌবন। *Again*—i.e. after dying ; মরণের পর। *Thus*—in this willing manner ; with full knowledge of what you are doing. *Sacrifice*—slaughter of animal (or person) in honour of some deity ; বলি ; here, the race with Atalanta, which is to end with the execution of the defeated suitor. *Thyself the victim*—although you are yourself the person who is to be slaughtered (at that sacrifice) ; i.e. although you will lose your life as a result. *Nay, then*—(archaic for) well, then ; ভাল, তবে। *Then*—in that case ; if you are determined to die. [This is said in reply to some word or gesture of Milanion showing his obstinacy]. *All*—entirely, wholly ; সম্পূর্ণ। *In vain*—to no purpose ; uselessly ; বৃথাই। *Bore*—endured ; put up with ; সহ্য করিয়াছিলেন। *Longing*—yearning (to have a son) ; আকাঙ্ক্ষার বেগ। *Pain*—i.e. the pains of childbirth ; প্রসববেদনা ; in this sense, generally used in the plural. *One more maiden*—yet another girl (whom you might marry, if you do not give up your life in this way) ; আরও একটী কুমারী। *On the earth*—while in this life. *Dwell*—live. *Hopeless of joy*—without any hope of ever enjoying the happiness (of married life) ; (বিবাহিত জীবনের) আনন্দ উপভোগ সম্বন্ধে সম্পূর্ণ নিরাশ ভাবে। *Nor*—and not.

Notes, &c. :—267. *Sidling up*—The word is generally used of a person who approaches another haltingly (either because he is afraid or to show flattery). Here the idea is that the old woman 'walked hesitantly'. *Up*—i.e. to Milanion's side. *Live twice*—get back this life of yours after being executed at the end of the race. Like the other citizens of Schoenus ('hopeless errand'), the old woman takes it for granted that Milanion would be defeated and would have to pay the death penalty.

270. *Thyself the victim*—The idea is : many spectators like to attend a sacrifice, but the victim has to be dragged there ; i.e. many people hasten to watch a race of Atalanta, but why should you be her competitor, when at its end you will have to bend your neck to the executioner ?

271. *Longing*—This 'longing' of a mother to have a son gives rise to suspense and anxiety ; hence the force of 'bore'. ['Longing' is especially applied to 'the fanciful cravings incident to women during pregnancy'].

272. *One more maiden*—'More' indicates that many other young men have lost their lives in attempting to win Atalanta and that many other maidens have been deprived of possible husbands.

273. *Nor fearing death and hell*—and not afraid of death and of staying in the lower regions after death ; i.e. she would be so utterly miserable on earth that death and hell would have no terrors for her. [Perhaps there is a reference to the Roman belief that those who were unhappy in love were after death shut up in the *Lugentes Campi*, the Weeping Plains, a separate and dismal region in Hades, or Hell].

Grammar, &c. :—*Sidling*—present participle active from 'sidle' ; qualifies 'she'. The whole of the passage within inverted commas (*ll.* 267-87) is the object of 'said'. *Son*—vocative case. *That...sacrifice*—adverb clause of result, modifying 'have'. *Thyself (being) the victim*—'Thyself' is emphasizing pronoun, nominative absolute ; 'victim' is predicate noun, referring to 'thyself'. *All*—adverb. *Hopeless, fearing*—predicate adjectives, qualifying 'maiden'. *Victim* (n) ; *victimize* (v). Antonym is 'victor'.

Substance :—The old woman hesitantly went up to Milanion and spoke thus :—'You cannot expect to live or to enjoy the happiness of youth after dying once. Why then are you wilfully going to die ? Not only are you spiting your mother who suffered so much

in bringing you to the world ; but you are also destroying the chances of happiness of one more maiden, whom you might have married.

Expl. :—The old woman approached Milanion hesitatingly and spoke thus to him :—'Handsome young man, do you really think that you will have another chance of life after you have once died ? Do you really think that, after death, you will have another chance of tasting the delights and happiness that belong to youth ? Otherwise, I cannot understand why you are deliberately throwing your life away by offering to compete in the race with Atalanta and agreeing to pay the death penalty ; it appears to me that you are willingly going to a sacrifice at which you will yourself be the victim to be slaughtered. Well, if you are determined to die, all I can say is that you are extremely ungrateful to your mother, who brought you into the world after much suffering, both mental and physical : you are destroying all the hopes she built on you. You are also cruel to the girl whom you might have married and made happy ; by choosing to sacrifice your life, you are acting like the other suitors of Atalanta and depriving one more young girl of the prospect of a happy marriage and thereby condemning her to such a wretched life on earth that neither death nor hell itself would have any terrors for her.

সরলার্থ ঃ—বৃদ্ধা দ্বিধার সহিত শিকারীর নিকট আসিয়া বলিলেন, 'হাঁ বাছা, সুন্দর ছেলে, তুমি কি মনে কর যে একবার জীবন পাত ক'রে, আবার জীবনলাভ কর্‌বে ? তুমি কি আবার এই আনন্দময় যৌবন ফিরিয়ে পা'বে যে সেইজন্য এইভাবে, তুমি নিজেই যদিও বলি তবুও, বধ্যভূমিতে চলেছ ? তা'ই যদি হয়, তবে বুঝ্‌লাম যে তোমার মা তোমায় গর্ভে ধারণ ক'রে যে আকাঙ্ক্ষা পোষণ ক'রেছেন এবং যে প্রসববেদনা সহ্য ক'রেছেন, সে সমস্তই

বৃথা। আর, যে কুমারী তোমায় বিবাহ ক'রে সুখী হ'তে পার্‌ত, তুমি এইভাবে আত্ম-পাত করায়, এ পৃথিবীতে তা'র-ও জীবন সে এমনই অশান্তিময় বোধ কর্‌বে যে মরণের, এমন কি নরকেরও, চিন্তায় তা'র আর কোনও আতঙ্কবোধ হ'বে না।

XL

[*The old woman continued* :—'*Atalanta has vowed to Diana not to marry ; and Diana, has promised to reward her with glory and her love*].

'O fool, thou knowest not the compact then
That with the three-formed goddess she has made
To keep her from the loving lips of men,
And in no saffron gown to be arrayed,
And therewithal with glory to be paid,
And love of her the moonlit river sees
White gainst the shadow of the formless trees.

Prose Order :—'O fool, thou knowest not (=dost not know), then, the compact that she has made with the three-formed goddess to keep her (=herself) from......men, and to be arrayed in no (=not to be arrayed in any) saffron gown, and therewithal to be paid with glory and [with] love of her [whom] the moonlit......white gainst (=against)...trees.

Synonyms & Meanings :—*Compact*—agreement ; চুক্তি। *Then*—when you are so determined to try for the hand of Atalanta. *The three-formed goddess*—i.e. Diana, who is worshipped in three capacities—namely Luna (or Selene ; i.e. the moon) in heaven, Diana (or Artemis, the goddess of the chase) on earth, and Proserpina (or Hecate) in the lower world. *Keep her from*—

keep herself away from; deny herself to; আপনাকে দূরে রাখা। *Loving lips of men*—lips of loving men (transferred epithet); i.e. lips of men who might have fallen in love with her; তাহার প্রতি অনুরক্ত ব্যক্তিগণের (ওষ্ঠাধরের সংস্পর্শ ; অর্থাৎ) চুম্বন। *Keep her......men*—not allow any lover to kiss her, i.e. avoid the company of young men so as to remain unmarried. *Saffron gown*—saffron-yellow robe (of a bride); see on *l.* 177. *Arrayed*—dressed; সজ্জিত। *Therewithal*—at the same time, in addition; এবং অধিকন্তু। *Glory*—high renown; সুখ্যাতি। *Paid*—repaid, rewarded (by Diana); পুরস্কৃত। *Her* (whom)—i.e. Diana whom. *Moonlit*—lit up by the moon; on which the moon is shining; চন্দ্রকিরণোজ্জ্বল। *Sees*—i.e. when she comes to bathe. *White*—in all the radiant beauty of her bare limbs. *Gainst*—(poetical for) against; in contrast to. *Shadow of*—i.e. shadow cast on the river bank by. *Formless trees*—trees that have no regular or symmetrical contour; অস্পষ্টভাবে দৃশ্যমান বৃক্ষসমূহ। [*Or* the meaning may be 'the formless (i.e. vague, undefined) shadows of the trees'; transferred epithet].

Notes, &c:—275. *The three-formed goddess*—In ancient Italy, Diana was worshipped in three capacities. On earth, she was Diana, the virgin goddess of hunting and a daughter of Jupiter by Latona. In heaven, she was Luna, the moon, a daughter of Hyperion by Terra. In hell, she was Proserpina, daughter of Jupiter by Ceres and wife of Pluto. [The phrase 'three-formed goddess' is borrowed from Horace's *diva triformis* or Ovid's *triformis dea.* Diana had temples built to her where three roads met; and on statues her head was formed of three heads—those of a dog (i.e. Cerberus, the attendant of Proserpine), a horse (who drew Luna's chariot across the sky), and a boar (the beast Diana hunted on earth)].

278. *Glory*—By wounding the boar in the Calydonian hunt, Atalanta became famous in every part of Greece. *To be paid*—For renouncing the company of young men and refusing to marry,

Atalanta's reward was her great renown (as a huntress and runner) as well as the love of Diana. 'Therewithal' implies that both sets of conditions are, from the point of view of Atalanta, favourable to her. She herself is averse to marriage, and now the compact not to marry enables her to enjoy the favours of Diana.

280. The river is bathed in moonlight. The trees on its bank rise up in vague, irregular masses. When Diana bathes in the shadow of one of these trees, her bare body looks remarkably white (against such a dark background).

Grammar, &c. :—*That......made*—adjective clause, qualifying 'compact'. *To keep, to be arrayed, to be paid*—noun equivalents, in apposition with 'compact'; or adverb equivalents (infinitives of purpose), modifying 'made'. *Therewithal*—adverb. (Whom) *the moonlit......trees*—adjective clause, qualifying 'her'. *White*—predicate adjective, agreeing with 'whom' understood.

Compact (n; accent on 1st syllable); *compact* (v and adj.; accent on 2nd syllable). To *glory in* (v) wealth is not *glorious* (adj.).

Substance :—You are acting foolishly. You do not know of the agreement Atalanta has made with Diana. She will not mix with young men nor agree to marry. For this the goddess will reward her by making her famous and by bestowing her own favours on her.

Expl. :—'You are behaving like a fool. You would not have rashly persisted in your plan of marrying Atalanta if you knew all the facts. Atalanta has entered into a solemn agreement with the goddess who is worshipped as Luna in heaven, as Diana on earth, and as Proserpina in the lower world. By it she is bound not only to deny herself the attentions of young men who might fall in love with her but also to refuse to marry: she is on no account

to wear the saffron-coloured robe of a bride. On her part, the goddess has agreed to reward her in two ways. Atalanta is to achieve high renown all over the country and also to be her own favourite—the favourite of the goddess Diana, who loves to bathe in streams when moonlight sheds its glory on them and whose bare body appears radiantly white against the background of the shadows cast by the irregular masses of trees.

সরলার্থ:—'নির্ব্বোধ ছেলে, তোমার ব্যবহারে বোধ হয়, তুমি জান না যে Diana দেবী, যিনি স্বর্গে Luna, পৃথিবীতে Diana, এবং রসাতলে Proserpina—এই তিন মূর্ত্তিতে উপাসিতা হন, তাঁর নিকটে রাজকুমারী এই পণে বদ্ধ যে তিনি পুরুষের প্রণয়চুম্বন থেকে আপনাকে দূরে রাখ্‌বেন (অর্থাৎ পুরুষের প্রণয়কে প্রত্যাখ্যান কর্‌বেন), এমন কি বিবাহের জাফ্‌রান-বর্ণের বেশ পর্য্যন্তও কখনও অঙ্গে ধারণ কর্‌বেন না (অর্থাৎ বিবাহ কর্‌বেন না)। অধিকন্তু দেবী-কর্ত্তৃক তিনি তজ্জন্য পুরস্কার স্বরূপে গৌরব এবং দেবীর—যিনি শুভ্র মূর্ত্তিতে জ্যোৎস্না-সমুজ্জ্বল নদীতে রাত্রিতে অস্পষ্টভাবে দৃশ্যমান তরুশ্রেণীর ছায়ায় স্নান করেন সেই Diana দেবীর—ভালবাসা লাভ কর্‌বেন।

XLI

[*'Come back. I shall myself pray to Venus for you. She will give you the fairest woman on earth as your wife, with whom you can be happy. Do not throw away your life'*].

'Come back, and I myself will pray for thee
Unto the sea-born framer of delights,
To give thee her who on the earth may be
The fairest stirrer up to death and fights,

To quench with hopeful days and joyous nights
The flame that doth thy youthful heart consume ;
Come back, nor give thy beauty to the tomb'.

Prose Order :—Come back,......thee her who may be the fairest stirrer-up to death and fights on earth, [and] to quench...... the flame that doth consume (=consumes) thy youthful heart...... tomb.

Synonyms & Meanings :—*Will pray*—am ready to pray. [Note force of 1st person 'will']. *For thee*—on your behalf. *Unto* —(poetical for) to. *The sea-born......delights*—Venus who was born out of the foam of the sea and, as the goddess of love, bestows happiness on lovers. *Framer*—creatress, disposer ; স্বজনকর্ত্রী, বিধানকর্ত্রী। *Delights*—joys (of lovers) ; আনন্দসমূহ। *To give*—so that she might give. *Thee*—to thee. *Her*—the woman. *On the earth*—among human beings ; পৃথিবীতে মানবগণের মধ্যে। *Fairest......fights*—the loveliest of those women whose beauty provokes deadly quarrels (among their suitors). *Stirrer up* (better written 'stirrer-up') *to*—inciter of ; instigator of ; উত্তেজনাকারিণী। *Death and fights*—deadly feuds (by hendiadys) ; *lit.*, মৃত্যু এবং যুদ্ধসমূহ ; *here*, ভীষণ মরণান্ত দ্বন্দ্ব। *The fairest......fights*—i.e. the loveliest woman on earth ; পৃথিবীর শ্রেষ্ঠা সুন্দরী। *Quench*—put out ; extinguish ; নির্ব্বাপিত করা ; নিভান। *With*—by granting you. *Hopeful days*—days in which life will seem rich in the promise of happiness. *Flame*—fiery passion (for Atalanta) ; দীপ্ত অনুরাগ। *Doth consume*—is eating up ; is wearing away ; ক্ষয়সাধন করিতেছে। *Nor give*—and do not give. *Give......tomb*—wilfully seek death while you are so young and beautiful ('thy beauty'=you who are so beautiful ; metonymy). [Or the sense may be 'wilfully seek death without leaving behind children who might inherit your beauty']. *Give to the tomb*—cause to be buried ; hand over to death.

Notes, &c. :—282. *Sea-born*—See on *l.* 184.

283-4. *Her who may......fights*—The old woman means that she will pray to Venus to give Milanion a wife as beautiful as Helen. [There is a reference here to the Judgement of Paris. A dispute arose in heaven over who was the fairest among the goddesses. The rivals were Juno, Minerva and Venus. Jupiter ordered Mercury to take them to the shepherd Paris (son of Priam, King of Troy), whose verdict was to be final. Juno promised power to Paris, Minerva wisdom, and Venus the fairest woman on earth. Paris decided in favour of Venus, who made Helen, wife of Menelaus, King of Sparta, fall in love with Paris and elope with him to Troy. This led to a ten years' war between the Greeks and the Trojans in which many of the leaders on either side perished].

285-6. *Quench the flame that doth consume*—(metaphorical for) completely rid you of that violent passion for Atalanta which is eating away.

Grammar, &c. :—*Myself*—emphasizing pronoun, in apposition with 'I'. *To give*—noun equivalent, object of 'pray'. *Thee*—dative of the indirect object. *Her*—accusative, direct object of 'give'; used as a demonstrative pronoun. *To quench*—if 'and' is supplied, co-ordinate with 'to give'. [Or it may be adverb equivalent (infinitive of purpose) modifying 'to give' in *l.* 283].

Substance :—The old woman finally pleaded thus with Milanion :—'Come back, and I shall myself pray to Venus to grant you the fairest woman on earth as your wife. With her you can then live in perfect happiness, wholly forgetting the torment of this vehement passion of yours for Atalanta. Come back; you are too beautiful to die a wilful death'.

Expl. :—The old woman concluded thus :—'Come back; give up your idea of trying to obtain Atalanta as your wife. On your behalf I shall myself pray to Venus, the goddess who rose out

of the foam of the sea and who has it in her power to grant men happiness in love. I shall beseech her to bestow on you a wife who will be the loveliest woman on earth—a woman whose beauty might provoke men to deadly feuds. With her as your constant companion you will be able to pass your life in supreme bliss ; the hope and joy of married life will enable you to forget entirely the pangs of love that at present afflict you and spoil for you the happiness of being young. Come back, reconsider your plans, and do not needlessly sacrifice your life, while you are so young and beautiful and while life holds for you such high promise of happiness'.

সরলার্থ ঃ—ফিরে এস ; প্রণয়ের ফলে মানুষ যে সুখের অধিকারী হয়, সে সুখ বিধান করা যাঁর ইচ্ছায়ত্ত, আমি তোমার জন্য সমুদ্রসম্ভূতা সেই Venus দেবীর নিকট প্রার্থনা ক'র্‌ব যেন তিনি তোমায় পৃথিবীর শ্রেষ্ঠ সুন্দরীকে দান করেন—এমন সুন্দরী যে তাঁকে পা'বার লোভ লোককে মারাত্মক দ্বন্দ্বে প্রবৃত্ত কর্‌তে পারে। তাঁকে লাভ কর্‌লে, বিবাহিত জীবনে, দিবসে ও রাত্রিতে, আশা ও আনন্দের স্নিগ্ধ ধারাতে, এখন যে জ্বলন্ত অনুরাগের শিখা এই যৌবনে তোমার হৃদয় দগ্ধ কর্‌ছে সেই শিখার নির্ব্বাণ-সাধন কর্‌বে। ফিরে এস, বাছা, এই সুন্দর-শরীরকে সমাহিত কর্‌বার জন্য স্বেচ্ছায় বিনষ্ট হ'তে দিও না।'

XLII

[Milanion was unmoved. Often and often he had himself raised those objections, and obstinately rejected them. He went up to King Schoeneus].

How should he listen to her earnest speech ?
Words, such as he not once or twice had said
Unto himself, whose meaning scarce could reach

The firm abode of that sad hardihead—
He turned about, and through the market-stead
Swiftly he passed, until before the throne
In the cleared space he stood at last alone.

Prose Order :—How should...speech? [How should he listen to] words, such as he had said, not once or twice [but oftener] unto himself, [and] whose meaning could scarce (=scarcely) reach ...hardihead—He turned about, and he swiftly passed through the market-stead, until he at last stood alone in the cleared space before the throne.

Synonyms & Meanings :—*How should he*—how was it likely that he would. *Listen to*—give ear to ; follow the advice given. in ; কর্ণপাত করা। *Earnest speech*—words spoken from her heart ; সাগ্রহ উক্তি। *Not once or twice*—over and over again (by litotes) ; পুনঃ পুনঃ ; বহুবার। *Scarce*—scarcely, hardly. *The firm abode of that sad hardihead*—the fixed home of that deplorable foolhardiness ; i.e. his mind, which was obstinately bent on a regrettable act of rash folly. *Firm*—fixed, established ; স্থির ; নির্দ্দিষ্ট। *Abode*—dwelling-place ; আবাসস্থল। *Sad*—saddening, regrettable ; দুঃখকর। *Hardihead*—(archaic for) hardihood (=*hardy*+abstract-noun suffix -*head* ; cf. *godhead*), audacity ; অতিসাহস ; ধৃষ্টতা। *Turned about*—turned away from the old woman and walked in another direction ; ফিরিলেন। *Market-stead*—(archaic for) market-place ; cf. 'in*stead* of'=in place of. *Cleared*—open, where the public were not allowed to intrude ; মুক্ত ; জনশূন্য। *Alone*—because only those who sought audience of the king could go there.

Notes, &c. :—288. *How should...speech*—He was not in a mood to take the advice she seriously gave him.

290-1. *Whose meaning......hardihead*—He was not in a position to understand the meaning of such words, for his mind was

unfortunately possessed by an obstinate foolhardiness that he could not shake off. 'Firm abode' refers to 'himself' (=his own self, his mind). *That sad hardihead*—i.e. that sad hardihood which has been already described (cf. 'ravenous longing' *l.* 217 ; 'victorious love', *l.* 227 ; 'pain of longing', *l.* 244).

Grammar, &c. :—*Words*—in apposition with 'speech'. *Such*—demonstrative pronoun, in apposition with 'words'. *As*—relative pronoun, object of 'had said'. *Whose*—antecedent is 'words'. *About*—adverb. *Until...alone*—adverb clause of time, modifying 'passed'.

Substance :—Milanion was not in the mood to listen to the old woman's advice. Her arguments were the same as those he had often brought up in his own mind. To him, obstinately determined as he was to commit an act of rash folly, they did not appeal in the least. He passed through the crowd and stood alone before the throne of King Schoeneus.

Expl. :—Milanion was not in a frame of mind to accept the advice of the old woman, although she spoke so seriously to him. Moreover, the arguments she had urged were not new to him ; many a time had he debated the same questions in his own mind. But the pity was that a foolhardiness, too obstinate for him to shake off, had him in its grip, and he was wholly incapable of appreciating sensible advice in regard to his love for Atalanta. So he turned a deaf ear to the old woman's warnings. Turning away from her, he hurriedly crossed the market-place and, leaving the crowd behind, reached the open space in front of the king's throne and stood there all alone.

সরলার্থ ঃ—বৃদ্ধার এই সাগ্রহ উক্তিতে কর্ণপাত করা তাঁহার পক্ষে কি প্রকারে সম্ভব ?—একবার, দুইবার নহে,—বহুবারই ত, তিনি এই সকল কথাই আপনাকে আপনি বলিয়াছেন। এবং তাঁহার দুঃখকর অতি সাহস যেখানে আপন আবাস নির্দ্দিষ্ট করিয়াছিল, তাঁহার সেই অন্তরে ঐ সকল কথার

কোন-ও অর্থেরই উপলব্ধি হয় নাই। তিনি প্রত্যাবৃত্ত হইলেন, এবং সেই হাটের মধ্য দিয়া ত্বরিতপদে চলিতে লাগিলেন; এবং অবশেষে, রাজসিংহাসন সমীপে জনমুক্ত স্থানে যাইয়া একক দণ্ডায়মান হইলেন।

XLIII

[*Schoeneus asked Milanion :—'Has any of my subjects done you wrong? Or are you afraid of the forest people? Or are you a suitor for my daughter's hand?'*]

Then said the King, 'Stranger, what dost thou here?
Have any of my folk done ill to thee?
Or art thou of the forest men in fear?
Or art thou of the sad fraternity
Who still will strive my daughter's mates to be,
Staking their lives to win to earthly bliss
The lonely maid, the friend of Artemis?'

Prose Order :—Then the king said :—'Stranger, what dost thou (=dost thou do) here? Have any...thee? Or art thou in fear of the forest man? Or art thou .....fraternity who, staking their lives to (=in order to) win the lonely maid, the friend of Artemis, to earthly bliss, will still strive to be my daughter's mates'.

Synonyms & Meanings :—*Then*—when Milanion stood alone in front of his throne. *Stranger*—foreigner ; বিদেশী। *What ...here*—what are you doing here ; why have you come to me ; (এখানে) তুমি আমার নিকট কি উদ্দেশ্যে আসিয়াছ? * *Dost*—(used, by a

* 'Dost' is the correct form when the verb is an auxiliary (e.g. thou *dost* not know') ; 'doest' is the correct form, when the verb is, as here one of full meaning (e.g. 'thou doest thy duty).

poetical licence, for) doest. *Here*—before my throne. *Folk*—people, subject; প্রজাবর্গ। *Done ill to thee*—done you any wrong; ill-treated you in any way. *Ill*—harm; wrong; অনিষ্ট। *Forest men*—savage foresters; অসভ্য-জঙ্গল-বাসী ব্যক্তিরা। *In fear*—afraid; ভীত। *Art thou of*—art thou one of; do you belong to. *Sad fraternity*—ill-fated brotherhood; unhappy group of men (inspired by the same desire—that of marrying Atalanta); মন্দভাগ্য জন-শ্রেণী। *Still*—even after so many have failed; এত ব্যক্তির অকৃতকার্য্য হইবার পরও। *Will*—are determined to. *Strive*—endeavour, try hard; প্রয়াস পাওয়া। *Mates*—husbands; স্বামী। *Staking*—risking, being ready to lose; পণ করিয়া। *To win*—in order to win; in order to gain over; প্রবৃত্ত করিবার জন্য। *Earthly bliss*—worldly happiness; happiness such as human beings enjoy; পৃথিবীর সুখ-সম্ভোগ। *Bliss*—perfect happiness; পরিপূর্ণ সুখ। *Lovely maid*—i.e. Atalanta. *Friend of Artemis*—favourite of Diana; Artemis বা Dianaর প্রিয়।

Notes, &c.:—295-8. The king suggests three reasons why a stranger might come to him. Either (1) he seeks redress for some wrong done to him by the king's subjects; or (2) he seeks protection against the savage foresters; or (3) he seeks to marry Atalanta. *Sad*—because they cannot be happy unless they marry Atalanta; *or* ill-fated, doomed to die.

299. *Staking*—The word is very appropriate, because their lives depend on the result of a race. *Win to earthly bliss*—induce to marry and to remain content with such happiness as is found on earth (instead of aiming at *heavenly bliss* by remaining a virgin and a staunch worshipper of Diana, the virgin-goddess).

301. *Lonely maid*—because she is pledged not to marry and avoids suitors. *Friend of Artemis*—one whom Artemis (the Greek name of Diana) loves and favours (see *l.* 279).

Grammar, &c. :—*Ill*—noun. *Of the sad fraternity*—'Of' has a partitive sense here. *Who still......be*—adjective clause, qualifying 'fraternity'. *To be*—noun equivalent, object of 'strive'. *Mates*—predicate noun, referring to 'who'. *Staking*—present participle active, qualifying 'who'. *To win*—adverb equivalent ; infinitive of purpose. *Maid*—object of 'win'. *Friend*—in apposition with 'maid'. Do *ill* (n) to no one ; an *ill* (adj.) turn ; he took it *ill* (adv.). *Fraternity* (n) ; *fraternal* (adj.) *fraternize* (v).

Substance :—King Schoeneus asked Milanion why he had come. Had any of his subjects done Milanion any harm ? Or was he afraid of the foresters ? Or was he another of those young men who were ready to lay down their lives in seeking to marry Atalanta ?

Expl. :—King Schoeneus was rather surprised to find Milanion coming up to him. He asked :—'Stranger, what brings you to me ? Have you any complaint to make against any of my subjects, who may have ill-treated you ? Or are you afraid of the wild people who live in the forest, and have you come to seek protection against them ? Or are you one of that unhappy band of young men who insist on offering themselves as my daughter's suitors even after so many have lost their lives in that way ? Are you indeed another of those who come prepared to risk their lives in an attempt to marry Atalanta (a girl who, in return for the favours of Diana, has vowed not to marry) and so to wean her from thoughts of heavenly happiness to the human joys of married life ?

সরলার্থ ঃ—তখন রাজা বলিলেন, 'বিদেশী, তুমি কি প্রয়োজনে আমার নিকট আসিয়াছ ? আমার কোনও প্রজা কি তোমার কোনও অনিষ্ট করিয়াছে ? না, তুমি অসভ্য জঙ্গল-বাসিগণের ভয়ে ভীত হইয়াছ ? না, এখনও যাঁহারা Artemis দেবীর প্রীতিভাগিনী, অপরিণীতাভাবে একক অবস্থানকারিণী, এই

কুমারীকে বিবাহবন্ধনে বদ্ধ করিয়া পৃথিবীর সুখ-সম্ভোগের অধিকারী হইবার জন্য প্রাণপণ করিয়া আমার কন্যার স্বামী হইবার প্রয়াসী, তুমি কি সেই হতভাগ্য জনশ্রেণীর মধ্যে একজন' ?

XLIV

[*Milanion replied :—'You are right. I have come 'to win Atalanta as my wife, or else to die. In birth and attainments I am worthy of her*].

'O King', he said, 'thou sayest the word indeed;
Nor will I quit the strife till I have won
My sweet delight, or death to end my need.
And know that I am called Milanion,
Of King Amphidamas the well-loved son:
So fear not that to thy old name, O King,
Much loss or shame my victory will bring'.

Prose Order :—He (Milanion) said :—'O king, thou...... indeed ; nor will I (=and I will not) quit......delight, or [have won] death......need. And know...Milanion, the well-loved son of King Amphidamas ; so fear not, O king, that my victory will bring much loss or shame to thy old name'.

Synonyms & Meanings :—*Sayest the word indeed*—sayest what is quite true ; i.e. your last guess is the correct one ; আপনি প্রকৃত কথাই (অনুমানপূর্ব্বক) ব্যক্ত করিয়াছেন । *The word*—the right word ; 'the' is emphatic. *Nor will I*—and I am determined not to. *Quit*—give up, abandon ; পরিত্যাগ করা । *Strife*—struggle, effort (to win Atalanta) ; প্রয়াস । *Won*—secured, attained (with 'delight') ;

met with (with 'death'). [The figure of speech is known as Zeugma; the verb is strictly applicable to one object, but only in a strained sense to the other]. *My sweet delight*—the happiness and joy at which I aim; আমার (আকাঙ্ক্ষিত) মধুর আনন্দ। *End my need*—put an end to my longing (for Atalanta); আমার আকাঙ্ক্ষা শেষ করা। *And know*—and I may also tell you. *I am called*—my name is. *Amphidamas*—See page 2. *Well-loved*—dearly loved; বিশেষ প্রিয়। *Fear not*—do not be afraid. *Old name*—ancient (and illustrious) family; প্রাচীন বংশের সুনাম। *Lose*—lowered prestige; গৌরব হানি। *Shame*—disgrace, dishonour; অসম্মান। *My victory*—my winning the race (and marrying Atalanta); প্রতিদ্বন্দ্বিতায় আমার জয় (এবং তাহার ফলে Atalantaর সহিত আমার বিবাহ)।

Notes, &c. :—303. *Strife*—Milanion repeats the language of Schoeneus ('strive', *l.* 299).

304. *Death*—i.e. if I lose in the race. *Need*—the 'pain of longing' (of *l.* 244); that which makes me one of the 'sad fraternity'. The idea is: This pain of longing is so intense that I cannot bear it any longer. If I cannot have Atalanta, it is best to die.

305. *I am called*—Suitors had to announce their name and parentage.

306. *Well-loved*—The idea is that he is not a scapegrace; he is a prince not only by birth but also in attainments. Milanion adds these details because he thinks that the king is receiving him coldly.

307-8. *So*—because I am a king's son. If I win in the race and you have to marry your daughter to me, your ancient family will not be lowered ('loss') in public estimation (for I too am of royal blood) nor disgraced ('shame'), because in character and attainments I am worthy of Atalanta. *Much*—Milanion speaks modestly of himself and his family. [As a matter of fact, according to one tradition, he was a cousin of Atalanta].

Grammar, &c. :—*Till I have won......need*—adverb clause of time, modifying 'quit'. *To end*—adverb equivalent; infinitive of purpose. *That I am called, &c.*—noun clause; dependent statement. object 'know'. *Milanion*—predicate noun, referring to 'I'. *Son*—in apposition with 'Milanion'. *That to thy name......bring*—noun clause; dependent statement, object of 'fear'. *Much*—adjective of quantity.

Substance :—Milanion replied :—'You have guessed correctly. I have come to win Atalanta as my bride, or else to die in the attempt and thereby get rid of my passionate longing for her. I too am of royal blood and a bridegroom worthy of your daughter; so you need not hesitate, for family considerations, to accept me as a suitor.

Expl. :—Milanion thus replied :—'O king, you have spoken the exact truth. I am another suitor of Atalanta; and I am resolved not to give up the attempt to win her as my bride. I shall persist till I have actually secured that supreme delight, or else met a death shat would be welcome to me, for it would bring to an end the intolerable pangs of my longing for her. I may add that my name is Milanion, and that I am the dearly beloved son of King Amphidamas. Therefore, although I am a stranger to you, you need not worry that, if I win in the race with your daughter, her marriage to me will in any appreciable degree either lower the prestige of your ancient and illustrious family or cast a stain on its honour.

সরলার্থ ঃ—তিনি উত্তর করিলেন, 'রাজন্, আপনি প্রকৃত কথাই (অনুমান-পূর্ব্বক) ব্যক্ত করিয়াছেন; এবং আমার স্থির সঙ্কল্প এই যে, Atalantaকে পাইয়া মধুর আনন্দলাভ অথবা আমার মৃত্যুতে আমার আকাঙ্ক্ষার নিবৃত্তি যে পর্য্যন্ত না ঘটে, সে পর্য্যন্ত আমি আমার এই প্রয়াস

পরিত্যাগ করিব না। আর, ইহাও জানিবেন যে আমি রাজা Amphidamasএর বিশেষ প্রিয় পুত্র; আমার নাম Milanion—সুতরাং হে রাজন্, প্রতিদ্বন্দ্বিতায় বিজয়লাভ করিয়া আমি যদি আপনার কন্যাকে বিবাহ করি, তাহাতে আপনার প্রাচীন বংশের সুনামের উপর কোনও অমর্যাদা বা অসম্মান আরোপিত হইবে বলিয়া আশঙ্কা করিবেন না।'

XLV

[*Schoeneus replied :—'I could have heartily welcomed you, if you had come here to compete in contests of strength. But I do not like that you should lose your life in my city*].

'Nay, Prince', said Schœneus, 'welcome to this land
Thou wert indeed, if thou wert here to try
Thy strength gainst some one mighty of his hand;
Nor would we grudge thee well-won mastery.
But now, why wilt thou come to me to die,
And at my door lay down thy luckless head,
Swelling the band of the unhappy dead,

Prose Order :—Schoeneus said :—'Nay, Prince, thou wert indeed (=wouldst indeed be) welcome to this land, if thou...... strength gainst (=against) some......hand ; nor would we (=and we would not wish to) grudge thee well-won mastery. But now, why.... die, and lay down thy luckless head at my door, swelling the band of the unhappy dead, whose curses my heart doth even now fear ? [The sentence is continued into the next stanza].

Synonyms & Meanings :—*Nay*—(archaic for) no ; i.e. do not think that I have a poor opinion of your family status—it

is for a different reason (the danger of your losing your life) that I am hesitating to welcome you heartily. *Wert*—would be. *Indeed*—truly, heartily ; সত্যই। *Thou wert here*—you come here. *Here*—in this land (as you have done in other cities). *Try thy strengh gainst*—compete in an athletic contest with. *Try*—make a trial of ; test. *Gainst*—(poetical for) against. *Mighty of his hand*—possessing strong limbs, who is powerfully built ; ভুজবলশালী ; বলিষ্ঠদেহ। *Mighty*—strong, powerful ; ক্ষমতাশালী। *Of*—in respect of ; cf. 'blind *of* an eye', 'hard *of* heart', &c. *Hand*—limbs (by synecdoche). *We*—my countrymen ; or the royal 'we'. *Grudge thee*—be unwilling to grant you, resent your obtaining. *Well-won*—fairly won, obtained by superior strengh or skill ; সু-লব্ধ। *Mastery*—victory (in the athletic contest) ; বিজয় ; see on *l.* 299. *Now*—since you have come, not for competing in an athletic contest, but for trying to win Atalanta as a wife. *To me*—to my city (with additional idea of 'with my permission') ; আমার নিকটে ; অর্থাৎ, এই নগরীতে। *Lay down thy luckless head at my door*—(1) *literally*, put an end to your unfortunate life by being beheaded in the public race-course of my city. (*Lay down*—because, after his execution, his head would be rolling on the ground ; cf. 'lie dead', *l.* 183) ; পাতিত করিতে। And (2) *figuratively*, cast on me the blame of having allowed you to put an end to your unfortunate life (*head* = life). *Thy luckless head*—the head of you who are 'luckless' i.e. unfortunate, হতভাগ্য) ; transferred epithet. *Lay at my door*—(1) cause to lie down in the city where I live ; and (2) hold me responsible for ; (১) আমার দ্বারপ্রান্তে অর্থাৎ আমার এই রাজধানীতে পাতিত করা ; এবং (২) আমাকে তজ্জন্য দায়িত্বে আবদ্ধ করা। *Swelling*—increasing, adding to ; বর্দ্ধিত করিয়া। *Band*—group, company ; cf. 'fraternity' (*l.* 298) ; দল। *The unhappy dead*—those ill-fated youths who have already died (because they aspired to the hand of Atalanta) ; যে মন্দভাগ্য যুবকগণ প্রতিদ্বন্দ্বিতায় ব্যর্থমনোরথ হইয়া প্রাণপাত করিয়াছে।

Even now—although they are dead long ago. *My heart doth fear*—I fear at heart ; আমার অন্তর শঙ্কিত।

Notes, &c. :—309. *Nay*—Schoeneus is apologizing for his apparent coldness, and explaining why he has not already welcomed Milanion.

309-10. *Some one......hand*—some one who is valorous in fighting. *Nor would we grudge, &c.*—and we would not be sorry even if in a public contest you defeated our champion.

316. *Whose curses, &c.*—Schoeneus thinks that the dead suitors of Atalanta hold him responsible and that their spirits still curse him.

Grammar, &c. :—*Wert*—Both the *wert's* are past subjunctives (conditional), because the *if*-clause speaks of a *rejected condition*—of what *might be* but *is not*. *Welcome*—predicate adjective, qualifying 'than'. *To try, to die*—adverb equivalents ; infinitives of purpose. *Thee*—dative of the indirect object. *Swelling*—present participle active, agreeing with 'thou'.

Substance :—Schoeneus said :—'We do not want to be rude to you. I would have given you a hearty welcome, if you had come here to compete in an athletic contest; and my people would not have been sorry to see you the winner. But I am hesitating because you have come with the idea of marrying Atalanta. I do not like that you should die here and add to the number of those whose spirits are cursing me.

Expl. :—King Schoeneus replied :—'You are mistaken. I do not consider you an unworthy suitor. It is rot for that reason that I have not cordially welcomed you. I would have been quite happy to welcome you to my country, if you had come here on the customary mission of competing in an athletic contest and testing your strength against some powerfully built

champion of ours; and, though you are a stranger, I can assure you that we would not have felt sorry if you, by a display of superior strength or skill, had carried off the palm. But, as things stand, you have come here on a mission that may end in your death; and that is what makes me hesitate. It is rather hard on me that, urged on by an unkind fate, you should come here to die at the executioner's hands and cast the blame on me. Already many unfortunate young men have died because they aspired to the hand of Atalanta, and I am afraid that their spirits are cursing me even now. And so I do not want you to die and add to their number.

সরলার্থ ঃ—রাজা Schoeneus প্রত্যুত্তরে কহিলেন, 'না, রাজকুমার, আমি সে আশঙ্কা করি নাই। যদি তুমি বহু বলশালী কোনও ব্যক্তির সহিত শক্তির পরীক্ষার উদ্দেশ্যে এই দেশে আসিতে, তবে সত্যই তোমায় সাদরে এখানে অভ্যর্থনা করিতাম; এবং তুমি বিজয়ী হইলে, তোমাকে সুলব্ধ বিজয়ের গৌরব দান করিতেও আমরা অনিচ্ছু হইতাম না। কিন্তু, এখন (আমি এই ভাবিয়া কুণ্ঠিত বোধ করিতেছি, যাহার ফলে মরণই একরূপ নিশ্চিত সেই প্রতিযোগিতায়) তুমি আমার নিকট মরিবার জন্য কেন আসিবে,—দুর্দ্দৈবের বশে নিজ বিচ্ছিন্ন মস্তক আমার (দ্বারে অর্থাৎ) এই রাজধানীতে কেন পাতিত করিবে, যাহারা অতি নিরানন্দে জীবন পাত করিয়াছে তাহাদিগের দলকে (স্বেচ্ছায়) কেন বর্দ্ধিত করিবে।

XLVI

[*'Listen to an old man's advice. Don't be in a hurry to die. Even if you cannot win Atalanta, there are many other girls who can make you happy*].

'Whose curses even now my heart doth fear?
Lo, I am old, and know what life can be,

And what a bitter thing is death anear.
O son ! be wise, and hearken unto me,
And if no other can be dear to thee,
At least as now, yet is the world full wide,
And bliss in seeming-hopeless hearts may hide :

Prose Order :—Lo, I am...can be, and [know] what a bitter thing death is anear (=when it is near). O son, be...no other [than Atalanta] can...thee, at least *as now* [=now] yet the world is full wide, and bliss may hide in seeming-hopeless hearts. **N. B.** The first line has been taken with the last stanza.

Synonyms & Meanings :—*Lo*—behold. *Know*—i.e. by actual experience. *What life can be*—how happy a man may be in life ; জীবনে মানুষ কতদূর সুখী হইতে পারে। *Bitter*—disagreeable, painful ; অপ্রিয় ; ক্লেশকর। *Anear*—(archaic for) near at hand when it is soon expected ; আসন্ন। *Be wise*—act wisely ; give up your foolish obstinacy ; বুদ্ধিমানের মত কার্য্য কর। *Hearken unto me*—listen to what I tell you ; take my advice ; আমার উপদেশ গ্রহণ কর। *No other*—no girl other than Atalanta. *If no...thee*—if you cannot love any other girl ; *if*=even if, although. *At least as now*—at least while you are in your present frame of mind. অন্ততঃ তোমার এখনকার মত অবস্থায়। *As now*—(archaic for) now. 'As' with expressions of time has a restrictive force. *Full wide*—very wide ; সুবিপুল। *The world is full wide*—i.e. there are innumerable girls to choose from ; পৃথিবীর আয়তন যথেষ্টই বিপুল ; পৃথিবীতে বিবাহযোগ্যা বহু কন্যা আছে। *Bliss*—perfect happiness ; পরিপূর্ণ সুখ। *Seeming-hopeless hearts*—*hearts* that *seem* to be *hopeless* ; hearts that apparently hold out no hopes of happiness for you, i.e. hearts of young girls whom you do not even think of marrying because you feel that you can never hope to be happy with them ; নৈরাশ্য-জনক রূপে প্রতীয়মান হৃদয় সমূহ ; অর্থাৎ, যে সকল কুমারীর সম্বন্ধে তোমার মনে হয় যে তাহারা

তোমাকে সুখী করিতে পারিবে না, তাহাদের অন্তর। *May hide*—may lie concealed ; গুপ্তভাবে অবস্থিতি করিতে পারে।

Notes, &c. :—317. *Know...be*—I have had a fair taste of life, and can tell you that it is worth enjoying.

318. *Bitter thing*—Being old, I must die soon. This thought makes me feel wretched ; and so I advise you not to risk the race with Atalanta, as that would bring you to death's door, although you are a young man.

320. *If no...thee*—even if you cannot bring yourself to love any other girl.

321. *At least as now*—For this use of 'as', cf. Shakspere 'As this very day was Cassius born'. This is a hint that Milanion's fiery passion for Atalanta would soon cool down. *Yet...wide*—i.e. try to gain the love of some other girl. **N. B.** The old man (*l.* 176), the old woman (Stanza XLI), and King Schoeneus give Milanion the same advice—'Marry some other girl'.

322. *Bliss...hide*—there are chances of perfect happiness for you (which you in your present infatuation fail to notice), if you marry one of those girls whose love, you assume, can never make you happy. [You are making a mistake in thinking that only Atalanta can make you happy. There may be others capable of loving you whole-heartedly and making you supremely happy, although in your opinion there is no such possibility].

Grammar, &c. :—*What life can be*—noun clause, dependent question ; object of 'know' ; 'what' is a predicate pronoun (interrogative). *What a bitter...anear*—noun clause, dependent exclamation ; object of 'know' ; 'what' is an interrogative adjective, qualifying 'thing'. *Anear*—adverb. *Least*—noun. *Full*—adverb, modifying 'wide'.

Substance :—Life is worth enjoying. So do not rashly court death. It may be that at present you cannot think of any other girl. But there are likely to be many in the world whose love will make you supremely happy, although you do not suspect that they are capable of it.

Expl. :—As you see from my appearance, I am an old man. I therefore know how much of joy life holds. I also know how great a torment it is to feel that death soon awaits me. Take my advice, young man, for I speak to you as a father does to his son; do not foolishly spurn life, do not court death. Perhaps you feel that you can never bring yourself to love any girl other than Atalanta, at least not while your present infatuation for her lasts. But that is no reason why you should despair of happiness and risk losing your life for the sake of one girl. The world is quite a wide one; there are innumerable girls for you to choose a bride from. There may be others in whose hearts lie unsuspected deeps of love—veritable fountains of supreme happiness for you.

সরলার্থ ঃ—'আমার অন্তর এখনও তাহাদিগের অভিশাপের ভয়ে ভীত। দেখ, আমি বৃদ্ধ হইয়াছি, এবং জানি যে জীবন কেমন সুখের হইতে পারে, এবং আসন্ন মরণ কিরূপ অপ্রীতিকর পদার্থ। বৎস, বুদ্ধিমানের মত কার্য্য কর, এবং আমার উপদেশ শুন। আর, যদিও তোমার নিকট Atalanta ব্যতীত অপর কেহ,—অন্ততঃ তোমার এখনকার (বিমুগ্ধ) অবস্থায়,—তেমন ভালবাসার যোগ্য বোধ না হয়, তাহা হইলেও পৃথিবীর পরিসর ত বিপুল (আরও ত অনেক কুমারী আছে—তাহাদিগের মধ্য হইতে মনের মত একজনকে ত পাওয়া যাইতে পারে)। যাহাদের কথা ভাবিয়া তোমার মনে নৈরাশ্য-সঞ্চার হইবে যে তাহাদিগকে বিবাহ করিয়া তোমার পক্ষে সুখী হওয়া অসম্ভব, সেই কুমারীগণের অন্তর-মধ্যেই হয়ত তোমার পরিপূর্ণ সুখের উৎস গুপ্তভাবে বর্ত্তমান।

XLVII

[*'But if you die, all hope of happiness is gone'. To this Milanion replied that he knew what risks he was running, and so arguments on that point were unless*].

'But if thou losest life, then all is lost'.
'Nay, King', Milanion said, 'thy words are vain.
Doubt not that I have counted well the cost.
But say, on what day wilt thou that I gain
Fulfilled delight, or death to end my pain ?
Right glad were I if it could be to-day,
And all my doubts at rest for ever lay'.

Prose Order :—'But it...lost'. Milanion said :—'Nay, King thy words are vain. Doubt not (=do not doubt) that I have counted the cost well. But say, on what day wilt thou (=dost thou wish) that I gain [either] fulfilled delight or...pain?. I were (=would be) right glad if it could be today and [if] all my doubts lay at rest for ever'.

Synonyms & Meanings :—*Thou losest life*—i.e. you are beheaded after having been defeated in the race by Atalanta. *All is lost*—you will lose not only your life but also all hope of happiness in future ; সমস্তই প্রণষ্ট হইবে। *Nay*—here, a word of mild protest (='please do not think that I am acting thoughtlessly'). *Thy words are vain*—your advice is thrown away upon me ; nothing that you can say will shake my resolve ; আপনার কোনও কথায়ই আমার সঙ্কল্প টলিবে না ; *vain*=useless, unavailing ; বৃথা। *Doubt not*—rest well assured ; স্থির জানিবেন। *Counted well the cost*—

carefully calculated the risk that I am running; carefully considered the consequences that are likely to follow (if I stick to my purpose); এ কার্য্যে যে ক্ষতির সম্ভাবনা, তাহা গণনা করিয়াছি; অর্থাৎ, এ কার্য্যের পরিণাম সম্যক্ বিবেচনা করিয়া দেখিয়াছি। *Wilt thou*—wishest thou; do you wish. ['Will' is here a verb of full meaning (= wish), and not a mere tense auxiliary]. *Fulfilled delight*—perfect joy; the acme of happiness, পরিপূর্ণ আনন্দ; চরম সুখ। *End*—put an end to. *My pain*—the pangs of love from which I am suffering. *Right*—very, fully; সম্যক্। *Were*—would be. *It could be*—i.e. if the race with Atalanta could be held; 'it' = the gaining of fulfilled delight or death; *be* = happen. *All my doubts*—i.e. regarding my fate—whether I am to win and be happy or to lose and die; আমার সকল সংশয়ই। *Lay at rest*—were removed; were settled; নিরস্ত হইত; *literally* = were dead and buried; সমাহিত হইত। *For ever*—once for all.

Notes, &c. :—323. *All is lost*—This has reference to the Greek idea of life after death—a cheerless and dreary existence. See on *l.* 133.

326-7. *That I gain......pain*—that I should run the race with Atalanta, securing (if I win) the highest happiness (of possessing Atalanta) or getting rid (if I lose) of all my present misery by having to die at the executioner's hands. *Gain*—Milanion means that since he stands to 'gain' whether he wins or loses, he need not hesitate to run the risk. If he wins, supreme happiness is his; if he loses, he gets rid of his present sufferings, which are so intense that death would be a relief to him.

Grammar, &c. :—*Losest, is*—The indicatives in both the *if*-clause and the main clause show that Schoeneus took (or meant to suggest that he took) the *condition* to be a *certainty*. *Doubt*—imperative mood; subject 'thou' understood. *That..... cost*—noun clause, object of 'doubt'. *Say*—imperative mood; the word is used parenthetically. *That I gain, &c.*—noun clause, object of 'wilt'.

Gain—present subjunctive of dependent wish ; in prose it would be 'should gain'. *To end*—adverb equivalent (infinitive of purpose), modifying 'gain'. *Were, could, lay*—past subjunctives. The 'were shows that Milanion mentally *rejects* the *condition*—he feels sure that Schoeneus would not agree to a race that day.

Substance :—Schoeneus concluded :—'But if you throw away your life now, there is no hope of happiness left for you'. To this Milanion replied :—'It is useless for you to argue with me. I know quite well what risks I am taking. I only want to know when you will direct the race to be held—the race that is to decide whether my dreams of joy will be realized or I shall have to die in order to put an end to my present misery. I wish it could be held today'.

Expl. :—King Schoeneus thus concluded :—'If you do not throw away your life now, you may hereafter be happy even without Atalanta. But if you have to díe in the attempt to win Atalanta, every possibility of future happiness is gone for ever'. Milanion replied :—'Well, King, I have already considered all that. I am not acting on the spur of the moment ; and no arguments that you can urge will be of any use. You may rest assured that I have carefully calculated all the consequences, before deciding on this step : I know full well that I shall have to stand face to face with death. If you want to be kind to me, do not try to dissuade me from my purpose ; but be so gracious as to inform me on what day you wish me to compete with Atalanta in the race. If I win on that day, I shall realize the highest joy to which I aspire ; if, on the other hand, I lose and am condemned to die, I shall not regret it, because it will bring to an end my present misery, which has become unbearable. I should be extremely glad if you could arrange to have the race held today, so that I may at once be rid for ever of all the doubts that torment me'.

সরলার্থ :—'কিন্তু যদি তুমি জীবনই বিসর্জ্জন কর, তবে সকল (সুখের) আশাই ত প্রনষ্ট হইবে'। Milanion উত্তর করিলেন, 'না, রাজন্ ;—আপনার অত কথা সমস্তই বৃথা। আপনি নিঃসন্দেহ জানিবেন যে আমার এই কার্য্যে যে হানির সম্ভাবনা তাহা আমি সম্যক্ বিবেচনা করিয়া দেখিয়াছি। কিন্তু, আপনি বলুন, কোন্ দিন আপনার ইচ্ছা যে আমি পরিপূর্ণ আনন্দলাভ করিব, অথবা মৃত্যুতে আমার (আকাঙ্ক্ষাজনিত) ক্লেশের শান্তিলাভ করিব। আমি বিশেষভাবেই আনন্দিত হইতাম, যদি আজই ইহা ঘটিতে পারিত। (কারণ তাহা হইলে, আজই) চিরকালের জন্য আমার সকল সন্দেহের মীমাংসা হইয়া যাইত।'

XLVIII

[*Schoeneus replied :—'I cannot agree to your proposal. The race cannot be held till after a month. If you utilize that time in praying for divine help, you may escape death and win my daughter'*].

'Nay', said King Schœneus, 'thus it shall not be,
But rather shalt thou let a month go by,
And weary with thy prayers for victory
What god thou know'st the kindest and most nigh.
So doing, still perchance thou shalt not die:
And with my good will wouldst thou have the maid,
For of the equal gods I grow afraid.

Prose Order :—King Schoeneus said :—'Nay, it shall not be thus, but thou shalt rather let a month go by, and weary......what

god thou (=any god whom thou) knowest [to be] the kindest and most nigh. So doing, perchance thou shalt not still die : and thou wouldst have the maid with my good will, for I grow afraid of the equal gods.

Synonyms & Meanings :—*Nay*—no. *It shall not be thus*—I cannot allow things to be arranged in that manner ; এরূপ ঘটিতে দেওয়া যাইতে পারে না ; i.e. I cannot allow the race to be held immediately. Note force of 3rd person 'shall'. *Rather*—instead, on the other hand ; বরং। *Shalt thou*—you must. [Note force of 2nd person 'shall']. *Go by*—pass. *Weary*—tire out, solicit pressingly ; প্রার্থনায় উদ্বাস্ত ; অবিশ্রান্ত প্রার্থনায় বিচলিত কর। *For victory*—for winning in the race with Atalanta ; (Atalantaর সহিত প্রতি-যোগিতায়) জয়লাভের উদ্দেশ্যে। *What god*—that (particular) god whom ; সেই দেবতাকে, যাঁহাকে। *Know'st*—knowest, i.e. from past experience. *Most nigh*—(*literally*, nearest) ; here=most gracious, most likely to grant your prayer ; আসন্নতম ; (here) দয়ালুতম ; সর্ব্বাপেক্ষা অনুকূল। *So doing*—if you do that ; if you keep on praying for divine favour. *Still*—even though you are determined to compete with Atalanta in running ; যদিও তুমি Atalantaর সহিত দৌড়াইতে কৃতসঙ্কল্প, তথাপি। *Perchance*—(poetical for) perhaps ; হয়ত। *Thou shalt not die*—you may not be doomed to die ; তোমার মৃত্যু অনিবার্য্য না হইতেও পারে। *With*—along with. *Good will*—good wishes, blessings ; শুভেচ্ছা ; আশীর্ব্বাদ। *Have*—obtain as your bride. *The maid*—Atalanta. *For*—because. *Equal*—(archaic for) just, impartial ; তুল্যদর্শী ; অপক্ষপাতী। *Grow afraid of*—begin to be alarmed by thoughts of the punishment that might be inflicted by.

Notes, &c.:—330. *Thus*—as you suggest. *It*—i.e. arrangements about the race.

331. *Rather*—i.e. instead of fixing an early date for the race, I want to postpone it for a month.

332. *Weary* —The idea is that Milanion should pray so constantly that the god would grant his wish, in order to avoid being constantly bothered by his prayers.

333. *What god, &c.*—The idea is similar to that of the Hindus, who have each a special ***ishta devata.*** Some particular god is likely to be specially gracious to Milanion ; and Milanion should, according to Schoeneus, know who he is.

335-6. *And with my good will, &c.*—Schoeneus means to say :—'I shall be glad to see Atalanta married to you ; and that is why I ask you to pray for divine help in winning the race. I do not want Atalanta to remain unmarried any longer and be the cause of the death of other suitors, because I begin to fear that the just gods will punish me for permitting these races to be held'. *Equal gods*—gods who, in awarding punishment, are no respecters of persons ; gods who punish all evil-doers impartially. *Equal*—impartial, unbiased ; cf. 'Are not my ways equal ?' (*Ezekiel*, xviii. 29).

Grammar, &c. :—*Month go*—accusative with the infinitive ; object of 'let'. *By*—adverb. *What god*—'what' is a relative adjective (=that......whom'). '(*Whom) thou knowest*.......*nigh*—adjective clause, qualifying 'god'. *Kindest*, *nigh*—predicate adjectives, qualifying 'whom' (the object of 'knowest') implied in 'what'. *Doing*—present participle active (verb adjective), qualifying 'thou'. *Afraid*—predicate adjective.

Substance :—King Schoeneus replied as follows :—'I cannot allow the race to be held before another month has gone by. In the meanwhile, you should pray to whichever god has been most gracious to you to grant you success. I want you to win and marry Atalanta, because I do not like that any more of her suitors should die, for I fear that the gods might punish me for being a party to keeping up this cruel practice'.

Expl. :—King Schoeneus spoke thus to Milanion :—'I cannot agree to your proposal to hold the race at once. On the other hand, I have made up my mind that you must wait for a month ; and I insist that you devote this time to prayers There must be some god who has specially favoured you in the past and whom you know to be the kindest and most gracious. Pray to him so diligently that he will get tired of having to hear your prayers and will consent to grant you victory in the race. If you do this, there is a chance for you to avoid death, even after you have proceeded so far. On my part, I promise you my blessings if you succeed in winning Atalanta as your bride, because I want this cruel practice of beheading her defeated suitors to be stopped : apprehensions of divine justice are already beginning to arise in my mind, for the gods are no respecters of persons and will surely punish me, though I am a king, if my conduct deserves it.

সরলার্থঃ—রাজা Schoeneus প্রত্যুত্তর করিলেন, 'না, সেরূপ ঘটিতে দেওয়া হইবে না। বরং, আমি স্থির করিতেছি যে তুমি এক মাস সময় অতিবাহিত হইতে দিবে ; এবং, সেই সময়ে, যে দেবতা তোমার প্রতি সর্ব্বাপেক্ষা অনুকূল তাঁহাকে অবিরত প্রার্থনায় পরিতুষ্ট কর যে, তুমি যেন (Atalantaর সহিত প্রতিদ্বন্দিতায়) জয়লাভ করিতে পার। যদি ঐরূপ কর, তবে এতদূর অগ্রসর হইয়া থাকিলেও, হয়ত তুমি মৃত্যুমুখে পতিত হইবে না ; এবং আমার অন্তরের শুভেচ্ছার সহিত কুমারী Atalantaকে লাভ করিবে। কারণ, (যে দেবতাগণ তুল্যভাবে সকলের অপরাধের শাস্তি বিধান করেন সেই) সমদর্শী দেবতাগণের কথা ভাবিয়া আমার ভয় হয় (যে এই নিষ্ঠুর নরমুণ্ডপাত প্রথা প্রবর্ত্তিত রাখায় আমারও শাস্তি ঘটিতে পারে)।

XLIX

[*Schoeneus invited Milanion to be his guest during the month he would have to wait. But Milanion said that he could not do so, since his soul was too disturbed*].

'And until then, O Prince, be thou my guest,
And all these troublous things awhile forget'.
'Nay', said he, 'couldst thou give my soul good rest,
And on mine head a sleepy garland set,
Then had I scaped the meshes of the net,
Nor shouldst thou hear from me another word ;
But now, make sharp thy fearful heading-sword.

Prose Order :—'And O Prince, be thou my guest until then, and forget all these troublous things awhile'. He (Milanion) said :—'Nay, couldst thou give.........rest and set a sleepy garland on mine head, then I had (=would have) scaped the meshes of the net, nor shouldst thou (=and thou should not) hear another word from me ; but now, make thy fearful heading sword sharp.

Synonyms & Meanings :—*Uutil then*—till the month is over. *Be thou my guest*—stay in my palace as my guest ; অতিথিরূপে আমার প্রাসাদে অবস্থিতি কর। *Troublous things*—disturbing things ; distressing thoughts—the 'doubts' that cause you 'pain' ; দুশ্চিন্তা সমূহ। 'Troublous' is archaic for 'disturbed', 'agitated' (C. O. D.). *Awhile*—for a short while ; অল্পকালের জন্য। *Nay*—no ; I cannot forget my trouble. *Couldst thou*—if thou couldst as I know you cannot ; if you possibly could. *Give my soul good rest*—restore

perfect peace to my soul (by driving away from it these unbearable pangs of love) ; আমার উৎকণ্ঠিত চিত্তের সম্পূর্ণ শান্তি বিধান করিতে। *Mine*—(poetical for) my. *Sleepy*—sleep-bringing ; causing one to fall asleep ; নিদ্রাকর্ষক ; ঘুম-পাড়ায় এমন। *Garland*—wreath, chaplet ; মাল্য, পুষ্পদাম। *Set*—place ; ন্যস্ত করিতে। *Had I scaped*—I would have got clear away from ; আমি নিষ্কৃতি লাভ করিতাম। *Scaped*—(archaic form of) escaped. *Meshes of the net*—threads of the network trap (in which I have been caught) ; i.e. dangerous lure of love that has ensnared me ; জালের ঘরা সমূহ ; ফাঁদ ; (এখানে) প্রেমপাশ। *Shouldst thou hear*—would it have been necessary for you to hear ; আপনার শ্রবণ করিবার প্রয়োজন হইত। *Now*—as matters actually stand ; since you cannot give rest to my soul or put my body to sleep. *Heading-sword*—sword used for beheading. *Heading*—(archaic for) beheading ; শিরশ্ছেদন।

Notes &c. :—339-40. *Couldst...rest*—if you could possibly cure me of the restlessness of spirit that has seized me (since I fell in love with Atalanta) ; if you could help me to control the cravings of my heart. *On mine...set*—if you could possibly put me to sleep (and thus make me forget the pangs of love). The idea is : I am too deeply in love for me to forget it ; and the 'pain of longing' prevents me even from sleeping. So I cannot forget my troubles unless you can adopt supernatural means to restore peace to my soul or to put me to sleep. ['Sleepy garland' is perhaps a reference to the poppy-stalk, which Somnus, the god of sleep, is represented as carrying].

341. *Scaped the meshes of the net*—avoided being caught in the snare of love. [Just as an animal gets entangled in the network of a trap laid for him, so Milanion is helpless in the grip of his love for Atalanta]. Milanion means to say that it was not humanly possible to make him forget his love (and so the efforts of Schoeneus were in vain) ; if that had been possible, he would have

been able to control himself, and the necessity for bothering Schoeneus ('hear another word') would not have arisen.

343. *Heading-sword*—'Head' is obsolete in the sense of 'behead', though still current in the sense of 'lop off the head of a tree or plant'.

Grammar, &c. :—*Until then*—'then' is here a noun. *Forget*—imperative mood. *Couldst thou......set*—two adverbial clauses of condition, inversion taking the place of 'if'. *Soul*—dative of the indirect object. *Had scaped*—(archaic form of the) past subjunctive, showing that the conditions are, in Milanion's opinion, impossible of fulfilment. *Shouldst*—past subjunctive, co-ordinate with 'had scaped'. *Sharp*—predicate adjective, qualifying 'sword'. *Heading*—verb noun (gerund) ; cf. 'walking-stick.'

Mesh (n.) ; *mesh, enmesh* (v.).

Substance :—Schoeneus invited Milanion to spend the intervening month as his guest and forget his troubles. Milanion declined, saying that he could not forget his love, unless Schoeneus could by supernatural means either restore peace to his soul or put him to sleep. But as this was not possible, Schoeneus should be ready to have him (Milanion) beheaded.

Expl. :—King Schoeneus said :—'And, O Prince, spend this month before the race with me as my guest, and for a time at least banish from your mind the cares and worries that now weigh so heavily on it'. To this Milanion replied :—'No, King, it is not possible for me to forget my trouble. I might have forgotten it, if you were in a position either to steep my soul in perfect peace or to put me to sleep by placing some magic wreath on my head. But if I could actually forget my trouble, I would altogether avoid being caught in the trap of love ; I would no longer be a suitor for Atalanta's hand nor have any further need to worry you with my requests. But since that is not to be, the best

course for you is to have the sword sharpened with which I am to be beheaded (and thus enable me to obtain peace in death)'.

সরলার্থ ঃ—'আর, রাজকুমার, ততদিন পর্য্যন্ত আমার প্রাসাদে অতিথিরূপে অবস্থান কর, এবং কিয়ৎকালের জন্য এই সকল উদ্বেগজনক দুশ্চিন্তা বিস্মৃত হও।' উত্তরে Milanion কহিলেন, 'না, রাজন্, (বিস্মৃতি অসম্ভব)। যদি আপনি আমার উৎকণ্ঠিত চিত্তের সম্পূর্ণ শান্তি বিধান করিতে পারিতেন, বা আমার মস্তকে নিদ্রাকর্ষক পুষ্পদাম ন্যস্ত করিতে পারিতেন, তাহা হইলে আমি যে প্রেমের পাশে সম্বদ্ধ হইয়াছি তাহা হইতে মুক্তিলাভ করিতে পারিতাম ; এবং আপনাকেও আর আমার একটী কথাও শ্রবণ করিতে হইত না। কিন্তু এখন যেরূপ অবস্থা, তাহাতে আপনি (আমার জন্য) শিরশ্ছেদনকারী ভীষণ অসি শাণিত (করিবারই ব্যবস্থা) করুন।

L

['*Yet I shall pray for help from the gods. And on the day of the race, I shall strain every nerve to win*'].

'Yet will I do what son of man may do,
And promise all the gods may most desire,
That to myself I may at least be true;
And on that day my heart and limbs so tire,
With utmost strain and measureless desire,
That, at the worst, I may but fall asleep
When in the sunlight round that sword shall
sweep'.

Prose Order :—Yet I will do what [a] son of man may do, and [will] promise all [that] the gods may most desire, [so] that

I may be at least true to myself; and [I will] on that day so tire my heart and limbs with utmost...desire that I may, at the worst, fall asleep when that sword shall sweep round in the sunlight'.

Synonyms & Meanings:—*Yet*—nevertheless; although death seems unavoidable. *Will I*—I am resolved to; আমি কৃতসঙ্কল্প। *Son of man*—one born of human parents; a human being (as distinguished from a god); মনুষ্য তনয়; মানুষ। *May*—(in the original sense of) can, has it in his power to; পারে; সমর্থ। *Promise...desire*—promise to offer to the gods whatever would best please them (so that they may help me to win in the race); দেবগণের যাহা সর্ব্বাপেক্ষা অধিক প্রিয়, সেই সমস্তই তাঁহাদিগের উদ্দেশে দিবার অঙ্গীকার করিব। *Most*—most strongly. *Desire*—wish to have. *That*—in order that. *Be true to myself*—be loyal to myself; give myself the best chance of winning in the race; (জয়ী হইবার জন্য) যাহা আমার নিজের কর্ত্তব্য, তাহা পালন করিব। *That day*—the day of the race. *Tire*—exhaust, fatigue. *Utmost*—extreme; maximum possible; অত্যধিক। *Strain*—exertion, effort; প্রযত্ন, পরিশ্রম। *Measureless*—immeasurably strong; অপরিমিত। *Desire*—longing, yearning; আকাঙ্ক্ষা। *At the worst*—assuming that the result will be the worst possible for me; যদি আমার ভাগ্যে একান্ত মন্দই ঘটে। *But*—only. *Shall sweep round*—will, as I feel sure, move swiftly in a curved line; নিশ্চিতই ক্ষিপ্রগতিতে (আমার স্কন্ধদেশ লক্ষ্য করিয়া বক্ররেখায়) চালিত হইবে।

Notes, &c.:—344. *Son of man*—(biblical for) descendant of Adam. [In the New Testament, Christ is called 'the Son of Man'].

347-50. Construe: so tire my heart with measureless desire and [my] limbs with utmost strain. [This inversion of order is called Chiasmus]. The idea is: my heart will be so sore with

the pain of longing and my body will be so exhausted after the race that, when the executioner raises his sword to strike my head off, I shall feel no worse sensation than that of going off to sleep.

Grammar, &c. : – *Yet*—adverb. *Will*, *may*—here, verbs of full meaning. *What*—that which. *Son...do*—adjective clause, with antecedent included in 'what'. (*That*) *the gods...desire*—adjective clause, qualifying 'all'; ellipsis of relative pronoun. *That...true*—adverb clause of purpose, modifying 'promise'. *That...asleep*—adverb clause of result, modifying 'tire'. *Worst*—noun. *But*—adverb. *When...sweep*—adverb clause of time, modifying 'full'.

Substance :—But I shall nevertheless try my best to win. I shall promise to satisfy the gods with the choicest offerings. I shall put forth my utmost efforts on the day of the race. If I have to die, I want to be so worn out in spirit as well as in body that I shall be all but asleep by the time the sword falls on my neck.

Expl. :—I am quite prepared to die. But I shall not surrender life without a struggle. I mean to have a clear conscience; I owe it to myself to try my hardest to win in the race. I shall, therefore, do all that it is open to weak man to do, in order to ensure success. I shall implore the favour of the gods by promising them whatever offerings please them most. On the day of the race, I shall urge myself to the utmost of my powers, mental and bodily. The yearnings of my heart will be at their keenest; and, when I am running, I shall put forth every ounce of strength that I have in my limbs. In this way, I shall be so exhausted at the end of the race, when the executioner will swing his sword in the bright sunlight, that I shall not experience any worse sensation than that of going off to sleep.

সরলার্থ :—'তথাপি মানুষ যতদূর করিতে পারে, তাহা করিতে আমি কৃতসঙ্কল্প। দেবগণের যাহাতে সমধিক তুষ্টি, সেই সমুদয় বস্তুই (জয়ী হইলে) তাঁহাদিগকে দিব বলিয়া অঙ্গীকার করিব। তাহাতে (আর কিছু লাভ যদি নাও ঘটে) অন্ততঃ আমার নিজের প্রতি আমার যাহা কর্ত্তব্য, তাহা পালিত হইবে। এবং (যেদিন প্রতিযোগিতা হইবে) সেদিন, অত্যধিক পরিশ্রমে দেহকে, এবং অপরিমিত বাসনায় মনকে, এমন অবসন্ন করিয়া ফেলিব যে, যদি আমার ভাগ্যে একান্ত মন্দই ঘটে, তবে, যখন সূর্য্যকিরণে দীপ্ত অসি আমার স্কন্ধদেশ লক্ষ্য করিয়া বক্রভাবে বেগে চালিত হইবে, তখন আমি যেন মাত্র নিদ্রিত হইয়া পড়ি।

LI

[*Milanion left for Argos. Having made up his mind to die, he proceeded towards the seashore*].

He went therewith, nor anywhere would bide,
But unto Argos restlessly did wend ;
And there, as one who lays all hope aside,
Because the leech has said his life must end,
Silent farewell he bade to foe and friend,
And took his way unto the restless sea,
For there he deemed his rest and help might be.

Prose Order :—Therewith he went, nor would (=and would not) bide anywhere, but did wend (=went) unto Argos restlessly ; and there, as one who lays all hope aside because the leech has said [that] his life must end, he bade silent farewell to foe and friend, and took...sea, for he deemed [that] his rest and help might be there.

Synonyms & Meanings :—*He*—Milanion. *Therewith*—with that; as soon as he had said that; তাহার পরই; অর্থাৎ, এই উত্তর দিয়াই। *Would*—wished to, agreed to. *Bide*—(archaic for) abide; stay, halt; বিশ্রামার্থ অবস্থিতি করা। *Unto*—to. *Argos*—See on 'Argive', *l.* 211. *Restlessly—either* (1) in an agitated frame of mind; ব্যাকুলভাবে; *or* (2) without breaking his journey, without pausing; অবিশ্রান্ত। But the second interpretation merely repeats 'nor anywhere would bide'. *Did wend*—went; i.e. proceeded, walked. ['Wend' is no longer in use; but 'went', its past, is used as the past of 'go']. *There*—in Argos. *As one*—in the manner of a man. *Lays aside*—gives up; discards. * *Leech*—(archaic for) physician, doctor; চিকিৎসক; বৈদ্য। *His*—refers to 'one', not to 'leech'. *His life must end*—his disease is fatal; he must die soon; সত্বর তাঁহার জীবনান্ত ঘটিবেই। *Bade silent farewell*—mentally wished good-bye; i.e. Milanion did not seek to meet any one, friend or foe; মৌনে বিদায় গ্রহণ করিলেন; অর্থাৎ, কাহারও সহিত দেখা না করিয়া, মনে মনে বিদায় লইলেন। *Foe*—enemy; person with whom he was on bad terms. *Took his way unto*—made for; proceeded towards. *Restless*—never still; always in motion; চির চঞ্চল; অশান্ত। *There*—near the sea. *Deemed*—thought, believed; ভাবিলেন। *His rest and help might be*—there might be rest and help for him; he might live in peace of mind and secure the help of Venus in winning Atalanta; তথায় শান্তিলাভ এবং সাহায্য প্রাপ্তি দুইই ঘটা সম্ভব।

Notes, &c. :—352. *Argos*—This may mean either the province of Argos (or Argolis) or the capital city of the province. The latter is probably meant.

355. *Foe and friend*—The usual order is 'friend and foe'; but here the rhyme requires inversion.

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*One learned Professor paraphrases 'leech' as 'blood-sucking worm (i.e., Atalanta)'!!!

357. *There*—i.e. at the temple of Venus on the seacoast. Note the contrast between '*restless* sea' and his hope of getting '*rest*' : a figure of speech known as oxymoron.

Grammar, &c. :—*As one...aside*—contracted adverb clause of comparison (manner), modifying 'bade'. *One*—indefinite pronoun, subject of 'bids' understood. *Because...said*—adverb clause of reason, modifying 'lays'. (That) ***his life must end***—noun clause, dependent statement, object of 'said'. *His rest...be*—noun clause, dependent statement ; object of 'deemed'.

Substance :—Having thus spoken, Milanion left for Argos. He felt like a man whom his doctor had pronounced incurable. Feeling sure that he was soon to die, he took silent farewell of all whom he knew—whether they were his friends or his enemies. Then he proceeded towards the sea, to the temple of Venus for whose help he meant to pray.

Expl. :—After having spoken these words, Milanion left. Without halting at any place, he went straight to Argos. On reaching Argos, he felt a doomed man who had nothing to look forward to ; he was a prey to the black despair that comes over a man when his doctor gives him up as incurable. So in his heart he bade good-bye to his friends and enemies alike, for he could not bring himself to call upon any one. Then he proceeded towards the seashore where stood a temple dedicated to Venus , he believed that if he prayed to the goddess in this temple, which faced the ever-rolling sea, he would be able to get peace of mind and perhaps even divine assistance in winning Atalanta.

সরলার্থ :—রাজার কথায় ঐ প্রত্যুত্তর প্রদান করিয়াই Milanion প্রস্থান করিলেন ; এবং পথে কোথাও অপেক্ষা না করিয়া, অস্থিরভাবে Argos পর্য্যন্ত গমন করিলেন। চিকিৎসক যদি কাহাকেও বলেন, '(শীঘ্রই) তোমার

জীবন শেষ হইবেই,' সেই কথার পর সে যেরূপ সকল আশাই পরিত্যাগ করে, সেইরূপ নিরাশ হইয়া তিনি, তথায় আপনার মনে মনে শত্রু এবং মিত্র সকলের নিকট বিদায় গ্রহণ করিলেন। তাহার পর তিনি নিরন্তর-বিক্ষুব্ধ সমুদ্রের অভিমুখে যাত্রা করিলেন, কারণ, তিনি ভাবিয়া স্থির করিলেন যে তথায়ই (Venus দেবীর এক মন্দিরে দেবীর নিকট প্রার্থনা করিলে) তাঁহার (চিত্তের) শান্তি এবং (Atalantaকে লাভ করা সম্বন্ধে দেবীর) সাহায্য মিলিবার সম্ভাবনা।

LII

[*On the seashore was a temple to Venus. It faced south and was also protected from the cold east winds. It was in a lonely spot*].

Upon the shore of Argolis there stands
A temple to the goddess that he sought,
That, turned unto the lion-bearing lands,
Fenced from the east, of cold winds hath no thought,
Though to no homestead there the sheaves are brought,
No groaning press torments the close-clipped murk,
Lonely the fane stands, far from all men's work.

Prose Order :—There stands upon the shore of Argolis a temple to the goddess that (=whom) he sought, that (=which), [being] turned unto the lion-bearing lands [and being] fenced from the east, hath (=has) no thought of cold winds, though there the sheaves are brought to no homestead [and] no groaning...murk, [for] the fane stands lonely [and] far from all men's work (=all work of men).

Synonyms & Meanings :—*Argolis*—the province of Argos. *Stands*—is ; অবস্থিত। *To*—dedicated to, built in honour of ; নামে উৎসর্গীকৃত ; অর্চনার জন্য স্থাপিত *The goddess that he sought*—the goddess to whom Milanion wanted to pray ; যে দেবীকে স্বীয় প্রার্থনা জানাইবার জন্য তিনি ব্যাকুল হইয়াছিলেন ; i.e. Venus. *Turned unto*—turned towards, being so built as to face ; দিকে (যাহার) মুখ (অর্থাৎ প্রবেশদ্বার) ছিল। *The lion-bearing lands*—the country that produces lions, the country which is the natural home of lions ; i.e. Africa ; সিংহ-প্রসবিনী ভূমি। *Turned...lands*—i.e. facing south, having a south front ; 'দক্ষিণ-দ্বারী'। *Fenced from*—protected (by hillocks) against winds blowing from ; (বায়ুর গতি বেগ) হইতে রক্ষিত। *Hath no thought of*—need not be afraid of ; can afford to ignore ; (জন্য) কোন চিন্তা (বা আশঙ্কা) করে না ; উপেক্ষা করে। *Homestead*—farm ; গোলাবাড়ী। *There*—near the temple. *Sheaves*—(plural of 'sheaf') ; bundles of corn-stalks (tied together after reaping) ; শস্য-গুচ্ছ-সমূহ ; ফসলের আঁটি সকল। *Groaning*—creaking ; (চালাইবার সময়) যাহাতে ঘটর ঘটর শব্দ হয়। *Press*—instrument for extracting juice (here, grape-juice) ; রস-নিষ্কাসন-যন্ত্র ; মাড়িবার কল। *Torments*—squeezes ; পেষণ করে। *Close-clipped*—tightly gripped ; দৃঢ়ভাবে ধৃত। *Murk*—marc ; the refuse matter left after the juice has been squeezed out of grapes (or other fruit) in the press ; আঙ্গুর মাড়িয়া লওয়ার পর মাড়িবার কলে ছিবড়া যাহা থাকে। *Lonely*—in an isolated place ; একান্তে। *Fane*—(poetical for) temple ; মন্দির। *Far*—at a distance ; দূরে। *All men's work*—any handiwork of man ; any thing done by human agency ; মানুষের সকল কর্ম্মানুষ্ঠান।

Notes, &c. :—359. *Goddess...sought*—Milanion wanted to seek the help of Venus, because as goddess of love she had the power to grant him success in his love-suit.

360. *Lion-bearing lands*—Africa is even now famous for its lions. In ancient times, Numidia, in North Africa, teemed with lions.

361. *The east, of cold winds, &c.* :—of Eurus, the east wind, Erasmus Darwin (in his *Economy of Vegetation*) writes thus :

'While southern gales or western oceans roll,
And Eurus steals his ice-winds from the pole'.

Morris is probably referring to the *eurokludon* or Euraquilo (*Acts*, xxvii. 14), which is generally interpreted to mean the gregale, a dry and cold wind that in early spring blows over the Mediterranean Sea from the north-east.

362-3. *Though......murk*—i.e. though in spite of this sheltered position there are no human habitations in the neighbourhood. *Groaning*—creaking (with additional idea of being overworked and in pain). [The whole stanza is full of instances of Pathetic Fallacy ; the 'temple' is supposed to be capable of thinking, the press of groaning, and the marc of being tormented]. *Torments...... murk*—holds the grapes tightly and by squeezing them hard converts them into marc ('murk' being used proleptically ; i.e. it is not the murk that is tormented, but the grapes, which become murk as a result). *Close-clipped*—'close' = closely ; and 'clip' is archaic for 'hold tightly'—a different word from 'clip', to cut. Cf. 'letter-clip', 'tie-clip', 'trousers-clip', &c. *Murk*—now spelt 'marc'.

Grammar, &c. :—*That he sought*—adjective clause, qualifying 'goddess'. *That......thought*—adjective clause, qualifying 'temple'. *Turned, fenced*—qualify 'that'. *Lonely, far*—predicate adjectives, qualifying 'fane'.

Substance :—There is a temple to the goddess Venus on the shore of Argolis. It faces south and is protected from the cold winds that blow from the east. But the place is a lonely one, and none live close to it. There are neither corn-fields from which sheaves are to be carried to a farm nor grapes to be squeezed in the press.

Expl. :—The goddess whose help Milanion was anxious to secure was Venus, the goddess of love. In her honour a temple



A GRECIAN TEMPLE (Outside View)

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has been built on the sea coast of Argolis. It has a south frontage and faces Africa, the land that teems with lions. It is protected by hills on the east ; and so cold blasts cannot penetrate it. But no farmers live close by, and at harvest-time no sheaves of corn are carried to their farms ; nor is the creaking sound of the wine-press to be heard there while the tightly-held grapes are being squeezed out and converted into refuse matter. The temple has been built on a solitary site : no signs of human activity are to be discerned in the neighbourhood.

সরলার্থ :—Milanion প্রেমের দেবতা Venusএর সাহায্যপ্রার্থী। Argolis প্রদেশে সমুদ্র-কূলে Venusএর নামে উৎসর্গীকৃত এক মন্দির অবস্থিত। যে আফ্রিকা সিংহের জন্মভূমি এবং আবাস, সেই আফ্রিকার দিকে মন্দিরের মুখ (অর্থাৎ মন্দিরটি দক্ষিণদ্বারী)। পূর্ব্বদিকের বায়ু-প্রবাহ হইতে মন্দিরটি (পর্ব্বত দ্বারা) সুরক্ষিত ; সুতরাং শীতল বাত্যার গতি-বেগকে উপেক্ষা করিতে সমর্থ। কিন্তু সেথায় সেই মন্দিরের নিকটে কোনও কৃষকের বসতি নাই ; সুতরাং, কোন গোলাবাড়ীতে রাশীকৃত শস্যগুচ্ছ নীত হয় না। আর, দ্রাক্ষারস নিষ্কাসিত করিয়া লইবার সময় দ্রাক্ষার দৃঢ়-নিষ্পিষ্ট অসার অংশকে দৃঢ়তরভাবে নিপীড়ন করিতে করিতে মর্দ্দন-যন্ত্র ঘটর ঘটর শব্দও করে না। লোকের সকল কর্ম্ম-ক্ষেত্র হইতে বহু-দূরে , নিভৃতে একান্তে মন্দিরটি অবস্থিত।

LIII

[*The doors of the temple are of brass. The sea rises up to the floor of the temple twice a day and touches the feet of the statue of the goddess*].

Pass through a close, set thick with
myrtle-trees,
Through the brass doors that guard the holy place,

And entering, hear the washing of the seas
That twice a-day rise high above the base,
And with the south-west urging them, embrace
The marble feet of her that standeth there
That shrink not, naked though they be and fair.

Prose Order :—Pass through......set thick (=thickly) with myrtle-tress [and] through......place, and, entering, hear......seas that rise twice a-day high......base and, with......them, embrace the marble feet (that shrink not though they be naked and fair) of her that standeth (=stands) there.

Synonyms & Meanings :—*Pass through......and entering, hear*—if you (i.e. any one) pass......you will, on entering, hear. *Pass through*—cross ; অতিক্রম করা। *Close*—enclosed space ; courtyard ; বেষ্টিত প্রাঙ্গণ। *Set*—planted ; (যাহার উপর) রোপিত। *Thick*—closely ; ঘনভাবে। *Myrtle-trees*—a class of trees with evergreen leaves and bearing white flowers. *Guard*—protect, close the entrance to ; রক্ষা করে, অর্থাৎ প্রবেশ রোধ করে। *The sacred place*—i.e. the temple. *Washing of the seas*—lapping of the waves ; noise caused by the sea beating on the shore ; সমুদ্রের তটাঘাত-জনিত ধ্বনি। 'Wash'=touch coast. *A-day*—daily, every day ; প্রত্যহ। *Base*—bottom (of the temple building), plinth ; (মন্দিরের) তলদেশ। *South-west*—south-west wind. *Urging them*—driving them on ; causing them to swell ; যাহা তাহাদিগকে উচ্ছ্বসিত করে। *Embrace*—clasp with arms ; here=circle round ; আলিঙ্গন করে ; (এখানে) বেষ্টন করে। *Her......there*—(the statue of) Venus. *Shrink not*—do not flinch, do not draw back ; সঙ্কুচিত হ'ন না ; সরাইয়া লন না।

Notes, &c. :—365. *Close*—This is the *temenos*, or sacred precinct of a temple. *Myrtle-trees*—The myrtle was sacred to

Venus, one of whose epithets was Myrtea. Myrtle trees were therefore planted in the courtyard of the temple of Venus.

367. *Entering*—i.e. entering the 'close'.

368. *Twice a-day*—Every day alternating high and low tides occur twice each. The average period is, strictly, 24 hours 51 minutes. [The reason why there are two high and two low tides every day is that the moon (and the sun in a far lesser degree) attracts the water of the earth from the land on the near side and the land from the water on the far side. This gives rise to two tidal currents. As the earth is rotating, each of these two currents passes over every part of the seas roughly once a day (for the moon too is moving)]. *A-day*—(archaic for) in a day, where *a-* is the old form of the preposition *an* (=on); cf. 'abed', 'abloom'. 'A-day' is now written 'a day', and the 'a' taken as the indefinite article. *High*—Ordinary tides in the Mediterranean are not very high (about two to three feet); but they may be so, when there is a south-wester.

369-71. *Embrace, standeth, shrink*—Both the sea and the statue of Venus are personified. *Naked*—unshod. The idea is: Though a lady who had as fair feet as those of the statue of Venus and had them unprotected would draw back when the water was about to touch them, yet the statue stood where it was, when the sea reached the floor of the temple. Venus, being born of the sea, loved to have her feet washed by the sea.

Grammar, &c.:—*Pass, hear*—imperatives. *Close*—noun, object of 'through'. *Set*—qualifies 'close'; perfect participle passive. *Thick*—adverb. *Brass*—noun used as adjective. *That.....place*—adjective clause, qualifying 'doors'. *Entering*—present participle active, qualifying the subject of 'hear'. *Washing*—gerund (verb-noun), object of 'hear'. *That rise......and...embrace*—two adjective clauses, qualifying 'seas'. *A-day*—adverb. *With the south-west urging*—an example of the so-called fused participle; 'with' governs,

not the noun 'south-west', but the phrase 'south-west urging'. *Her*—demonstrative pronoun. *That standeth there*—adjective clause, qualifying 'her'. *That shrink not*—adjective clause, qualifying 'feet'. *Naked.....fair*—adverb clause of concession, modifying 'shrink'. *Be*—concessive subjunctive. *Close*—(n) ; the room is *close* (adj.) ; *close* (v) the door ; *close* (adv.) to him.

Substance :—In order to enter this temple one has to cross an enclosed courtyard where many myrtle trees stand and then to pass through brass doors. From within, the noise of the waves beating on the shore can be heard. When the tides rise, the water touches the feet of the marble statue of the goddess that stands in the temple.

Expl. :—Before you can reach the temple, you must cross an enclosed space where numerous myrtle trees grow close to one another. Brass doors guard the entrance to this enclosure. When you pass through them and find yourself in the compound of the temple, you can hear the lapping of the waves on the beach. Twice every day, when the tides are full, the sea rises far above the bottom of the temple. If there is a south-wester blowing at the time, the waves swell so high that they reach the floor of the temple, and circle round the feet of the marble statue of the goddess inside. The feet of the goddess are not only fair and delicate but also unprotected against the cold waves ; but still the sea-born goddess, who loves the sea, does not draw them back.

অনুবাদার্থ :—ঘনভাবে যাহার উপর myrtle বৃক্ষসমূহ রোপিত, এমন এক বেষ্টিত প্রাঙ্গণ অতিক্রম করিয়া, মন্দিরের পিত্তলময় প্রবেশ দ্বারে উপস্থিত হইতে হয়। সেই দ্বার দিয়া ভিতরে প্রবেশ করিলে সমুদ্রের তটাঘাতজনিত শব্দ শ্রবণ-গোচর হয়। প্রত্যহ দুইবার (জোয়ারের সময়ে) সমুদ্র-জল মন্দিরের তলদেশের

অনেক উপরে উঠে ; এবং সে সময় দক্ষিণ-পশ্চিম হইতে বায়ু বহিলে তাহা এরূপ বেগে উচ্ছ্বসিত হয় যে মন্দিরে স্থাপিত দেবীর মর্ম্মরময়ী মূর্ত্তির পাদদেশ বেষ্টন করে ; দেবীর সেই পদযুগল শুভ্র এবং নগ্ন,—শীতল তরঙ্গের স্পর্শ হইতে অরক্ষিত ; কিন্তু (সমুদ্র-সম্ভূতা) দেবী সেই সমুদ্র-সলিল হইতে স্বীয় পদযুগল সরাইয়া ল'ন না।

LIV

[*The temple is a small one. But it contains many rich offerings hung there by the worshippers of Venus.*

Small is the fane through which the seawind sings
About Queen Venus' well-wrought image white,
But hung around are many precious things,
The gifts of those who, longing for delight,
Have hung them there within the goddess' sight,
And in return have taken at her hands
The living treasures of the Grecian lands.

Prose Order :—The fane through which the seawind sings about Queen Venus's well-wrought, white image is small. But many precious things are hung around—the gifts of those......the goddess's sight, and have in return taken at her hands......lands.

Synonyms & Meanings :—*Fane*—(poetical for) temple ; মন্দির। *Seawind*—wind blowing in from the sea ; সমুদ্র হইতে প্রবাহিত বায়ু। *Sings*—whistles, produces a musical sound ; সুমধুর স্বনে বহে। *About*—around, on all sides of ; চতুষ্পার্শ্বে। *Well-wrought*—finely carved ; সুন্দরভাবে ক্ষোদিত ; for 'wrought' see on *l.* 61. *Image*—i.e. statue ; (মর্ম্মর-) মূর্ত্তি। *White*—because it was of white marble ; শুভ্র। *Around*—on every side ; i.e. on the walls of the temple,

Precious—valuable, costly ; মূল্যবান্। *Gifts of*—offerings made (to the goddess) by ; উপহার সমূহ। *Longing for*—yearning for ; আকাঙ্ক্ষায়। *Delight*—success in love, happiness in married life ; প্রণয়ে সাফল্য। *Longing for delight*—love-sick. *Them*—the gifts. *There*—in the temple. *Within...sight*—in front of the image of the goddess ; দেবীর মূর্ত্তির সম্মুখে। *In return*—in exchange ; as repayment ; পরিবর্ত্তে। *At her hands*—from her ; in the form of boons granted by her ; তাঁহার নিকট হইতে (বর-স্বরূপে) ; cf. 'sea-born framer of delights' (*l.* 282). *Living treasures*—choice beauties ; lovely maidens ; জীবন্ত রত্ন সমূহ ; *here*, শ্রেষ্ঠা সুন্দরীগণ ; রূপবতী কুমারীগণ। *Grecian lands*—countries peopled or colonized by the Greeks.

Notes, &c. :—373. *Queen Venus'*—Venus, the Roman goddess, was identified with the Greek Aphrodite Ourania, Queen of the Heavens. Besides, *regina* (Sanskrit *rajni*), the Latin word for 'queen', is often applied to a goddess. Horace calls Venus 'regina Gnidi Paphique', i.e. queen of Cnidus and Paphos. The Greek *basileia* (= 'queen') is also similarly used.

375. *Gifts of those, &c.*—It was the practice among the ancient Romans to hang up votive offerings in the temples of that particular god or goddess whose favours they had already received or desired to solicit. These offerings were generally hung in the *pronaos* (or porch), which faced the *naos* (or main hall).

378. *Living treasures*—as opposed to 'precious *things*'.

Grammar, &c. :—*Small*—emphatic inversion. *Through...... white*—adjective clause, qualifying 'fane'. *About*—preposition. *Venus'*—genitive singular. *Around*—adverb. *Gifts*—in apposition with 'things'. *Who......lands*—two adjective clauses, qualifying 'those'. *Longing*—present participle active, qualifying 'who'. *Goddess'*—genitive singular.

Substance :—This temple was a small one. But it contained a beautiful statue of Venus in white marble. On its walls also were

hung many costly gifts. These had been offered to the goddess by those who had, with her help, won the love of Grecian beauties.

Expl. :—The temple of Venus to which Milanion went is a small one. Within it stands an image of the goddess Venus, beautifully carved in white marble. The wind blowing in from the sea plays round it and makes musical sounds. On the walls in front of the statue of the goddess have been hung numerous costly gifts to her. These are the votive offerings of her love-sick worshippers. By making those offerings they have obtained from her the pick of the beauties to be found among the Greeks. In this way they have got lovely brides in exchange for gifts of material objects.

সরলার্থ :—সেই মন্দিরটি ক্ষুদ্র। তন্মধ্যে শুভ্র মর্ম্মরে সুন্দররূপে ক্ষোদিত Venus দেবীর যে মূর্ত্তি স্থাপিত, সমুদ্রের বায়ু তাহার চতুষ্পার্শ্ব দিয়া মধুর স্বননে প্রবাহিত হয়। অভ্যন্তর ভাগে মন্দির-গাত্রে সম্মুখের দিকে নানা মূল্যবান্ পদার্থ স্থাপিত। সে সমস্ত পদার্থই প্রেম-ক্লিষ্ট উপাসকগণ কর্ত্তৃক দেবী সমীপে অর্পিত, এবং দেবীর সম্মুখে (মন্দির-গাত্রে) লম্বিত; এবং সেই সমুদয় অর্পণের ফলে উপাসকগণও গ্রীসীয় প্রদেশ সমূহের নারীরত্নগুলি (পত্নীরূপে) লাভ করিয়াছেন।

LV

[*Milanion went to that temple with richer and choicer gifts*].

And thither now has come Milanion,
And showed unto the priests' wide open eyes
Gifts fairer than all those that there have shone,
Silk cloths, inwrought with Indian fantasies,
And bowls inscribed with sayings of the wise

Above the deeds of foolish living things,
And mirrors fit to be the gifts of kings

Prose Order :—And Milanion has now come thither and showed unto the priests' wide open eyes (=the wide open eyes of the priests) gifts fairer than all those that have shone there—silk cloths, inwrought......kings.

Synonyms & Meanings :—*Thither*—to that place ; to that temple. *Now*—at the end of his journey. *Wide open*—open to their full extent ; বিস্ফারিত। *Fairer*—prettier, more beautiful ; সুন্দরতর। *Have shone*—have glittered ; শোভা পাইয়াছে। *There*—on the walls of the temple. *Silk cloths*—fabrics woven of silk threads ; পট্টবস্ত্র সমূহ, রেশমের কাপড়। *Inwrought*—decorated ; খচিত ; ভূষিত। *Indian fantasies*—fantastic (i.e. quaint, grotesque, suggested by *fancifulness*) patterns designed by Indian artists ; ভারতীয় শিল্পিগণের পরিকল্পিত বিচিত্র আদর্শের কারুকার্য্য। *Bowls*—goblets, metal drinking cups ; পান-পাত্র সমূহ। *Inscribed......wise*—on which the valuable maxims of sages and seers had been engraved ; যাহার উপর জ্ঞানীদিগের (অর্থাৎ সাধু এবং তত্ত্বদর্শীদিগের) অমূল্য হিতবাণী সমূহ ক্ষোদিত। *Inscribed*—written over, engraved ; ক্ষোদিত। *Sayings*—maxims, pithy sentences ; নীতি-বাক্য সমূহ ; সার-বাণী সমূহ। *The wise*—wise people. *Above...things*—*either* (1) placed above other engravings (on those same bowls), which represented some of the acts done by the foolish among the weak race of human beings ; *or* (2) too sublime to be observed in practice by the foolish among the weak race of human beings ; (১) সেই পাত্র সমূহের গাত্রেই তলদেশে ক্ষোদিত নির্ব্বোধ মানবগণের আচরিত অনুষ্ঠানের উপরি-ভাগে স্থিত ; অথবা (২) এত উচ্চশ্রেণীর যে দুর্ব্বল-প্রকৃতি নির্ব্বোধ মানবগণের পক্ষে তাহা ব্যবহারে পরিণত করা অসম্ভব। [According to *the first interpretation*, 'above'=on the top of ; উপরিভাগে স্থিত। According to *the second*, 'above'=too noble for ; অতিরিক্তভাবে উচ্চ বা উন্নত শ্রেণীর]. *Living things*—(contemptuous for) men of weak character (who are more inanimate *things* than living *persons*) ;

হীন প্রকৃতির মানবগণ (যাহারা জীবিত 'মনুষ্য' অপেক্ষা অচেতন 'পদার্থ' নামেরই অধিক যোগ্য)। *Mirrors*—looking-glasses ; দর্পণ-সমূহ। *Of kings*—of such rare excellence that even kings need not be ashamed to offer them to the goddess ; রাজাদিগেরও।

Notes, &c. :—380. *The priests' wide open eyes*—A hit at the notorious greed of worthless priests.

382. *Inwrought*—inwoven, or decorated by means of needlework ; literally = worked in. *Indian fantasies*—Till as late as the middle of the last century, India produced linens and silks, shawls and carpets that were the envy and the admiration of the world on account of both their texture and their ornamentation. But these arts have died out as a result of political subjection.

384. The *first interpretation* assumes that the engravings on the bowls were not merely letters but also scenes from life. Note the contrast between 'sayings' and 'deeds' and between 'wise' and 'foolish'. There is also pointed oxymoron in 'living things'.

Grammar, &c. :—*Priests'*—genitive plural. *Wide*—adverb. *Than......shone (are fair)*—contracted adverb clause of comparison ; *or* 'those' may be taken as accusative and 'than' given a prepositional force. *Cloths, bowls, mirrors*—in apposition with 'gifts'. *Inwrought*—adjective, qualifying 'cloths'. *Fantasies*—plural of 'fantasy'. *The wise*—adjective, used as a noun. *To be*—adverb equivalent, modifying 'fit'.

Substance :—Milanion took with him rare and beautiful gifts at which the temple priests gazed in astonishment. They comprised silk fabrics decorated with the curious designs of India, bowls on which were engraved wise maxims, and superb mirrors.

Expl. :—And Milanion's journey was now at an end. He reached the lonely temple of Venus on the seashore. He had taken with him gifts more dazzling than those that glittered on the temple walls. When he opened his pack in the presence

of the priests, they opened their eyes wide in surprise. The gifts included three kinds of articles—silken fabrics decorated with the quaint designs of Indian artists, bowls that were engrved above with famous maxims uttered by sages and below with representations of foolish acts done by weak human beings, and mirrors so excellent as to be worthy offerings even from a king.

অন্বয়ার্থ :—সেই মন্দিরে Milanion এক্ষণে আসিয়া উপস্থিত হইলেন। তথায় যত বস্তু (দেবীর নিকট উৎসর্গীকৃত হইয়া) পূর্ব্বে শোভা পাইয়াছে, Milanion সেই সমুদয় অপেক্ষা সুন্দরতর উপহার-দ্রব্য লইয়া আসিয়াছিলেন এবং পুরোহিতগণকে তাহা দেখাইলেন ;—ভারতীয় শিল্পিগণের পরিকল্পিত বিচিত্র কারুকার্য্যে খচিত পট্ট-বস্ত্র-সমূহ, যাহাতে নির্ব্বোধ মানবগণের আচরণের ঊর্দ্ধে জ্ঞানীদিগের অমূল্য হিতবাণী ক্ষোদিত সেইরূপ ধাতুময় পান-পাত্র-সমূহ, এবং রাজারাও যাহা দেবীর নিকট উৎসর্গ করিতে পারেন সেইরূপ দর্পণ-সমূহ—সমুদয় দেখিয়া (বিপুল বিস্ময়ে) পুরোহিতগণের চক্ষু বিস্ফারিত হইল।

LVI

[*Milanion burns incense before the image of the goddess. Then he prays to her for help*].

And now before the Sea-born One he stands,
By the sweet veiling smoke made dim and soft,
And while the incense trickles from his hands,
And while the odorous smoke-wreaths hang aloft,
Thus doth he pray to her : 'O Thou, who oft
Hast holpen man and maid in their distress,
Despise me not for this my wretchedness !

Prose Order :—And he now stands before the Seaborn One, made dim and soft by the sweet, veiling smoke ; and while...... aloft, he doth (=does) pray to her thus :—'O Thou, who hast oft holpen (=helped) man......distress, despise me not (=do not despise me) for this my wretchedness (=this wretchedness of mine) !

Synonyms & Meanings :—*Now*—after showing his offerings to the priests. *The Sea-born One*—(the statue of) Venus ; সমুদ্র-সম্ভূতা দেবী Venusএর মূর্ত্তি ; see on *l.* 282. *Sweet*—sweet-smelling (because it was the smoke of incense) fragrant ; সুগন্ধ। *Veiling*—screening (as with a veil), half-hiding ; আবরণ-সৃজন-কারী ; যাহা আধ-ঢাকা করে। *Dim*—indistinct (because of the smoke in front) ; অস্পষ্ট। *Soft*—mild ; toned down (in colour), *or* less sharp (in outline) ; (১) মৃদু, নয়নের তৃপ্তিপ্রদ বর্ণের ; অথবা, (২) অপেক্ষাকৃত অপরিস্ফুট আকৃতির। *Incense*—aromatic gum (or spices) ; ধূনা গুগ্‌গুল প্রভৃতি সুগন্ধ দ্রব্য। *Trickles*—falls in driblets ; অল্প অল্প করিয়া পতিত হয়। *Odorous*—(poetical for) odoriferous ; diffusing a pleasant smell ; fragrant ; গন্ধবাহী ; সুগন্ধ- বিস্তারকারী। *Smoke-wreaths*—curling masses of smoke; কুণ্ডলিত ধূম-রাশি। *Hang aloft*—remains suspended in the air (above his head) ; ঊর্দ্ধে প্রলম্বিত হইয়া থাকে ; তাঁহার মস্তকের উপর সঞ্চরণ করিতে থাকে। *Thus*—in these words ; এই সকল কথা বলিয়া। *Oft*—often. *Holpen*—(archaic form of the past participle passive) helped. *Man and maid*—love-lorn persons of both sexes ; প্রেম-ক্লিষ্ট নরনারী। *Distress*—affliction ; anguish of unreturned love ; (অপ্রত্যর্পিত-প্রেম-জনিত) ক্লেশ। *Despise me not*—do not look down upon me ; do not consider me an unworthy suppliant ; অযোগ্য উপাসক বোধে আমায় হেয় জ্ঞান করিবেন না। *This my wretchedness*—this wretchedness of mine ; this utterly miserable plight in which I am placed (because of my consuming love for Atalanta) ; আমার এই শোচনীয় অবস্থা।

Notes, &c. :—387. The fragrant smoke of incense floated in front of the image of the goddess. As a result of this screen of thin smoke, the features of the goddess could not be distinctly seen

('dim') and the chiselled outline of her figure grew less sharp ('soft').

388. *Trickles*—This word is generally used of liquids in the sense of 'pours down in drops (or in a thin and halting stream)'. But, as here, it is also rarely used of powders (or granulated substances) in the sense of 'falls in small quantities at a time'.

391. *Holpen*—Formerly, 'help' was a strong verb. *Man and maid*—One of the epithets of Venus was *Victrix* (i.e. victress), because she granted victory to lovers (youths as well as maidens) over those whom they loved.

Grammar, &c. :—*One*—noun. *Dim, soft*—predicate adjectives, qualifying 'One'. *While...aloft*—two adverb clauses of time, modifying 'doth pray'. *Incense* (n ~~and~~ v ; accent on 1st syllable). *Incense*—(accent on 2nd syllable) means to 'make angry'.

Substance :—Milanion burns incense before the image of the goddess. He prays to her to help him, for she is the patroness of lovers.

Expl. :—After showing his offerings to the priests, Milanion goes up and stands in front of the image of the goddess. The fragrant smoke of incense floated before it, half hiding it from view ; and in consequence the features of the goddess became obscure and the outline of her figure less sharp. Absent-mindedly Milanion continued to sprinkle powdered incense, and curls of sweet-smelling smoke rose from the altar and remained suspended in the air above his head. At the same time he prayed thus to the goddess :—'O goddess Venus, you who have often befriended lovers, both youths and maidens, when in their trouble they appealed to you for help, I am also a suppliant before you ; and I earnestly beseech you not to reject my prayer only because I am in such utter distress.

সরলার্থ ঃ—দেবীর পূজার্থ আনীত দ্রব্যসম্ভার পুরোহিতগণকে দেখাইয়া তিনি সমুদ্র-সম্ভূতা দেবী Venusএর মূর্তির সম্মুখে দণ্ডায়মান হইলেন।

সুগন্ধ ধূমের আবরণে সে মূর্ত্তি তখন অর্দ্ধাবৃত হইয়া অস্পষ্ট এবং মৃদু বোধ হইতেছিল। ধূপ, ধূনা প্রভৃতি সুগন্ধ দ্রব্য ঝরিয়া ঝরিয়া তাঁহার হস্ত হইতে পতিত হইতে লাগিল, এবং সুগন্ধ-বিস্তার-কারী কুণ্ডলিত ধূম-রাশি তাঁহার মস্তকের উপরিভাগে সঞ্চরণ করিতেছিল। তিনি এই বলিয়া দেবীর নিকট প্রার্থনা করিলেন, 'হে দেবি, আপনি ত প্রেম-ক্লিষ্ট নর-নারীকে প্রায়ই সাহায্য করিয়া থাকেন। এক্ষণে আমার এই শোচনীয় অবস্থায় (অযোগ্য উপাসক-বোধে) আমায়ও হেয়-জ্ঞান করিবেন না।

LVII

[*Even kings and great men take pity on those who humbly and sincerely seek their help. Will you be more hard-hearted than they* ?]

'O goddess, among us who dwell below,
Kings and great men, great for a little while,
Have pity on the lowly heads that bow,
Nor hate the hearts that love them without guile ;
Wilt thou be worse than these, and is thy smile
A vain device of him who set thee here,
An empty dream of some artificer ?

Prose Order :—No change required.

Synonyms & Meanings :—*Among us*—among human beings ; আমাদিগের (অর্থাৎ মনুষ্যগণের) মধ্যে। *Dwell below*—live on earth (and not in heaven, like you) ; পৃথিবীতে বাস করেন। *For a little while*—for a short space of time (and not e.ernally, like you) ; অল্প কালের জন্য। *Have pity on*—feel sorry for the sufferings of ; act compassionately towards ; অনুকম্পা প্রদর্শন করেন। *The lowly heads that bow*—persons who bow their heads in a spirit of lowliness ;

persons who humbly pray for help ; নম্রভাবে প্রণত ব্যক্তিগণ ; নম্রভাবে বন্দনা পূর্ব্বক সাহায্যপ্রার্থী ব্যক্তিগণ। *Nor hate*—and who do not hate. *Hearts that*—persons who ; সেই সকল ব্যক্তিকে যাঁহারা। *Them*—i.e. the kings and great men. *Without guile*—without deceitfulness ; sincerely ; frankly ; অকপটভাবে। *Worse*—more hard-hearted ; নিষ্ঠুরতর। *These*—these kings and great men. *Vain device*—mere show of ingenuity (on the part of the sculptor, not an actual indication of your kind-heartedness) ; বৃথা (অবাস্তব) শিল্প-কৌশল মাত্র। *Him who*—the sculptor who. *Set thee*—placed a marble image of yourself ; আপনার এই মর্ম্মর মূর্ত্তিস্থাপিত করিয়াছে। *Here*—in this temple. *Empty dream*—unreal fancy ; অলীক কল্পনা। *Artificer*—handicraftsman, sculptor ; শিল্পী ; ভাস্কর।

Notes &c. :—394. *A little while*—because life is short and fortune fickle.

395-6. *The lowly heads that bow*—the heads of those who meekly prostrate themselves before kings and great men. *Heads, hearts*—persons (by synecdoche).

398-9. Both these lines repeat the same idea : Has your smile any meaning and reality ? Are you really full of kindness and pity ? Or is that smile meaningless and misleading, disguising a heart that does not in the least feel for the distressed ? Does it indicate only the sculptor's skill, not your kindness ?

Grammar, &c. :—*Who dwell below*—adjective clause, qualifying 'us'. *Great*—the second 'great' qualifies both 'kings' and 'men'. *Device, dream*—predicate nouns, referring to 'smile'. *Lowly* (adj.)—humble in heart and spirit ; *low*—in position. *Device* (n) ; *devise* (v). *Artificer* (agent n) ; *artifice* (abstract n) ; *artificial* (adj.).

Substance :—Even mortals who enjoy power for a few years take pity on those who humbly and sincerely seek their help. Will

you, a goddess, behave more cruelly than they ? Is the smile that plays on your lips a trick and a mockery ?

Expl. :—Milanion continued his prayer :—'O goddess, even the mortal inhabitants of this earth are not strangers to pity. Kings and others who enjoy power and authority over their fellows do so only for a brief while, because fortune is fickle and life is short. Yet if any distressed person prostrates himself humbly before them, they take pity on him ; and if any suppliant of theirs shows his sincere attachment to them, they do not despise and ignore him. Will you, then, you who are a heavenly goddess endowed with eternal and illimitable power, be more cruel than the great ones of the earth ? Will you scorn me and reject my prayer ? Is that smile playing on your lips a hollow mockery ? Does it only show the skill of the sculptor who carved your image and represent an unreal fancy of his, without being at all an indication of a kind and gracious heart in you ?

সরলার্থ ঃ—'হে দেবি, আমাদিগের এই পৃথিবীর অধিবাসী মানবগণের মধ্যে যাঁহারা রাজা বা ক্ষমতাপন্ন ব্যক্তি, তাঁহারা অল্পকালের জন্যই ক্ষমতাশালী। তথাপি, যে সকল ব্যক্তি নম্রভাবে তাঁহাদিগকে প্রণাম করিয়া আবেদন করে, তাহাদিগের প্রতি তাঁহারা প্রসন্ন হইয়া অনুকম্পা প্রদর্শন করিয়া থাকেন। এবং যে সকল ব্যক্তি অকপটভাবে তাঁহাদিগের প্রতি অনুরাগ প্রদর্শন করে, তাহাদিগকে তাঁহারা ঘৃণা বা উপেক্ষা করেন না। আর, আপনি দেবী হইয়া কি ইঁহাদিগের অপেক্ষাও নিষ্ঠুরতর হইবেন ? আপনার (মূর্ত্তিতে ওষ্ঠাধরে পরিস্ফুট) মধুর হাস্য কি কেবল যে এখানে আপনার ঐ মূর্ত্তি স্থাপনা করিয়াছে তাহার বৃথা চাতুর্য্যমাত্র ?—উহা কি শুধুই শিল্পীর (ভাস্করের) অলীক কল্পনা ?

LVIII

[*Some are ashamed of love or get tired of it. Others wish to get rid of it. But I have no other ambition than love*].

'O, great one, some men love, and are
ashamed ;
Some men are weary of the bonds of love ;
Yea, and by some men lightly art thou blamed,
That from thy toils their lives they cannot move,
And mid the ranks of men their manhood prove.
Alas ! O goddess, if thou slayest me
What new immortal can I serve but thee ?

Prose Order :—O great one,...and thou art lightly blamed by some men that they cannot move their lives from thy toils and prove their manhood mid the ranks of men. Alas ! what new immortal but thee can I serve, if thou slayest me ?

Synonyms & Meanings :—*Great one*—mighty goddess ; হে শক্তিশালিনি দেবি। *Are ashamed*—consider their love a sign of weakness ; লজ্জিত হন ; (here) প্রেমকে দৌর্ব্বল্যের লক্ষণ বোধ করে। *Are weary of*—are impatient of ; feel bored by ; ক্লান্ত হইয়া পড়ে ; বিরক্তি বোধ করে। *Bonds*—constraint, obligations ; বন্ধন ; দায়িত্বসমূহ। *Yea and*—and moreover ; and, what is worse ; এবং অধিকন্তু। *Lightly*—thoughtlessly, frivolously ; অবিবেচনাপূর্ব্বক ; অযথা। *That*—(archaic for) because ; যেহেতু ; কারণ। *Toils*—nets, snare ; জাল ; বিড়ম্বনা-জাল ; used only in plural. *Move*—release, extricate ; নির্মুক্ত করা। *Mid*—(poetical for) amid ; in the midst of ; মধ্যে। *Ranks of men*—bands of warriors ; বীর পুরুষগণের দল সমূহ। *Prove their*



A STATUE OF VENUS
(By Alkamenes)

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manhood—show (by deeds of valour) that they are manly ; পুরুষোচিত বীর্য্যবত্তার পরিচয় প্রদান করা ; *If*—even if ; যদিও। *Slayest*—drivest to death (by refusing to help me) ; (সাহায্য না করিয়া) মরণই ঘটা'ন। *New immortal*—other deity ; অন্য কোনও দেবতা। *But*—except ; preposition.

Notes, &c. :—403. *That*—an archaic use ; =in that, for the reason that. Cf. Shakspere : 'I have entertained thee Partly, *that* I had need of such a youth'. *Cannot move their lives from thy toils*—are held so tightly in the grip of love that they are not free to act as they please. *From*—away from.

406. *What...thee*—to what god or goddess other than you can I transfer my allegiance ; to what other activities than the pursuit of love can I divert my attention. *New*—newly chosen ; different. *Immortal*—immortal being ; god (or goddess).

Grammar, &c. :—*That...prove*—two adverb clauses of reason, modifying 'art blamed' ; 'that' is subordinating conjunction of reason. *What*—interrogative adjective. *Immortal*—adjective used as noun.

Substance :—Milanion thus continued his prayer :—'Some who are in love feel ashamed to confess it. Others get impatient of the restraints of love. A third group even complain that their love prevents them from engaging in manly pursuits. But with me it is quite different. I have no cravings that conflict with love. Even if I have to die, I can never worship any other deity than you.

Expl. :—Milanion continued his prayer to Venus : 'O mighty goddess, I assure you that I fully deserve your pity. It is true that many who pray to you for help are not sincere. Some, for instance, are in love but have so poor an idea of love that they are ashamed to own it. Others, again, resent the restraint that love imposes : they chafe under its discipline. And, what is still worse, there are lovers so lost to sense that they actually blame you : because they

cannot shake off their love and regain the freedom of being heart-whole, they come to look upon love as an evil influence that prevents them from engaging in the pursuits of war and displaying their manly valour. But, O goddess, I do not belong to any of these groups. Love is the one and only craving of my heart; even if you refuse to help me and drive me to seek death in an attempt to gain Atalanta, I cannot give up my love for some other ambition, I cannot worship any god or goddess except you.

সরলার্থ ঃ—"হে শক্তিশালিনি দেবি, কেহ কেহ ভালবাসে,—অথচ (দৌর্ব্বল্যের লক্ষণ মনে করিয়া) প্রেমস্বীকার করিতে লজ্জিত হয়। কেহ কেহ বা প্রেমের বন্ধন মানিতে বিরক্তি বোধ করে। আবার, আরও নিকৃষ্টভাবে, এক শ্রেণীর লোক অন্যায়-পূর্ব্বক আপনার উপর এইজন্য দোষারোপ করে যে আপনার বিড়ম্বনা-জাল হইতে তাহারা আপনাদিগকে বিমুক্ত করিতে পারে না বলিয়া তাহারা বীরমানবগণের মধ্যে যাইয়া আপনাদিগের বীর্য্যবত্তার পরিচয় দিতে পারে না। কিন্তু, দেবি, আপনি যদি আমার (সাহায্য বিধান না করিয়া) বিনাশ-সাধনও করেন, তথাপি আপনাকে ভিন্ন অপর কোনও দেবতাকেই আমি পূজা করিতে পারিব না। (কারণ, আমি কপট-প্রেমিক নহি, এবং আমার হৃদয়ে প্রেম ব্যতীত অপর কোন আকাঙ্ক্ষাই নাই।)

LIX

[*'If I do not get help from you, even after I have sacrificed everything for the sake of love, will it be creditable to you?*]

'Think then, will it bring honour to thy head
If folk say, "Everything aside he cast
And to all fame and honour was he dead,
And to his one hope now is dead at last,

Since all unholpen he is gone and past.
Ah, the gods love not man, for certainly,
He to his helper did not cease to cry".

Prose Order :—Think, then,...say, 'He cast everything aside, and he was dead to all fame and honour, and is now at last dead to his one hope, since he is gone and past, all unholpen (=un-helped). Ah, the gods love not (=do not love) man, for, certainly, he did not cease to cry to his helper'?

Synonyms & meanings :—*Then*—since I am so whole-hearted a worshipper of yours. *Bring...head*—add to the great reverence in which you are held; আপনার গৌরব বর্দ্ধিত করা। *Your head*—yourself, you. *Folk*—people; human beings. *Everything*—all other interests in life. *Cast aside* gave up; renounced; পরিত্যাগ করিয়াছিল। *All*—every kind of. *Fame*—renown, reputation; যশ, খ্যাতি। *Honour*—distinctions; গৌরব। *Dead to*—unconscious of; utterly careless of; সম্পূর্ণ তুচ্ছ করিয়া; জলাঞ্জলি দিয়া। *His one hope*—the only hope that he cherishes; the only attraction that life has for him (i.e. the hope of winning Atalanta); তাহার একমাত্র কামনা। *At last*—in the end; অবশেষে। *All* wholly; সম্পূর্ণরূপে। *Unholpen*—unhelped; সাহায্যলাভে বঞ্চিত; see on *l.* 391. *Is gone and past*—is dead and gone; has left this world; ইহজগৎ পরিত্যাগ করিয়াছে। *He*—Milanion. *His helper*—the goddess whose help he sought; সেই দেবী যাহার নিকট সে সাহায্য প্রার্থনা করিয়াছিল; *Did not...cry*—kept on praying; নিরন্তর বন্দনাপূর্ব্বক সাহায্য প্রার্থনা করিয়াছে।

Notes, &c. :—409. *Fame and honour*—i.e. as an athlete and sportsman; cf. *ll.* 213-4 and 230-31.

410-11. *His one hope*—that of winning Atalanta as his bride. *Is dead to his one hope*—can no longer hope to have the only

aspiration of his life fulfilled. *All unholpen*—without receiving any assistance (from you). *Gone and past*—Both the words mean 'dead' ; their collocation only emphasizes the meaning.

413. *His helper*—his guardian deity, Venus. As a lover he could only seek the aid of the goddess of Love.

Grammar, &c. :—*It*—i.e. the idea in the *if*-clause following. *Everything ..cry*—This whole passage is the object of 'say'. *All*—adverb. *Unholpen*—predicate adjective, qualifying 'he'. *Certainly*—sentence adverb.

Substance :—Milanion's prayer is continued. He says :—'Will it raise you (and other gods) in the world's esteem if people find that you refused to help me and left me to my fate, even though I renounced everything else for the sake of love and prayed incessantly to you ?

Expl. :—Milanion goes on praying in these words :—'Think, O goddess, of the consequences of your refusal to help me, when I have sacrificed all for the sake of love. The high esteem in which mortals hold you will certainly suffer. They know that I have renounced all other interests in life, that I have for the sake of love scorned the prospects of winning renown and distinction as an athlete and sportsman. They will also find that the only hope I cherish—the hope of winning Atalanta—will in the end remain unfulfilled, for I shall have died and left this world on account of your utter refusal to help me. This will lead them to conclude that the gods do not love men, since every one would know it for a certain fact that I have never neglected to pray to you who help all lovers in distress.

সরলার্থ :—একবার ভাবিয়া দেখুন, যদি লোকেরা বলে, "সে অন্য সমস্তই পরিত্যাগ করিয়াছিল ; সকল যশ এবং গৌরব সম্পূর্ণ তুচ্ছ করিয়াছিল : আর অবশেষে, তাহার জীবনের একমাত্র কামনাতেও জলাঞ্জলি দিতে বাধ্য

হইয়া (তাহার বন্দিত দেবতার নিকট) সাহায্যলাভে সম্পূর্ণ বঞ্চিত হইয়া প্রাণ বিসর্জ্জন-পূর্ব্বক ইহজগৎ ত্যাগ করিয়া গিয়াছে। হায়, দেবতাগণ মানুষকে ভালবাসে না! কারণ, সে যে দেবীর নিকট সাহায্য প্রার্থনা করিয়াছিল, তাহার নিয়ত সেবা-বন্দনা করিতে ত ক্রটী করে নাই (এবং সে দেবতা নিতান্ত নিষ্ঠুর না হইলে ত নিশ্চিতই তাহার সাহায্য করিতেন)", তবে, তাহাতে কি আপনার গৌরব বর্দ্ধিত হইবে ?

LX

[*'But I am sure you will help me. The other suitors of Atalanta had to die because they were not sincere in their love*].

'Nay, but thou wilt help; they who died before
Not single-hearted as I deem came here,
Therefore unthanked they laid their gifts before
Thy stainless feet, still shivering with their fear,
Lest in their eyes their true thought might appear,
Who sought to be the lords of that fair town,
Dreaded of men and winners of renown.

Prose Order :—Nay, but...before came not (=did not come) here, as I deem, single-hearted ; therefore they, unthanked, laid... feet, [while] still shivering...lest their true thought (=the true thought of themselves) who sought...town, dreaded of (=by) men ...renown might appear in their eyes.

Synonyms & Meanings :—*Nay*—no ; what I fear cannot be true. *But*—on the contrary. *They...before*—the previous suitors of Atalanta who have had to pay the death penalty ; পূর্ব্বে যাহারা মৃত্যুদণ্ডে দণ্ডিত হইয়াছে। *Not single-hearted*—prompted by more than

one motive ; desiring not so much to marry Atalanta as to obtain her father's kingdom ; একাধিক উদ্দেশ্য দ্বারা পরিচালিত ; Atalantaকে বিবাহ করিবার অপেক্ষা তাহার পিতার রাজ্য প্রাপ্ত হইবার ইচ্ছা দ্বারা অধিক প্রণোদিত হইয়া। *Single-hearted*—free from duplicity ; urged exclusively by love ; এক-চিত্ত ; অকপট ; মাত্র প্রেমের দ্বারা পরিচালিত। *Deem*—think. *Here*—to this temple. *Therefore*—for that reason. *Unthanked*—without being thanked for it ; without being able to gratify you (and to win your sympathy) ; তজ্জন্য আপনার প্রসাদ লাভ না করিয়া। *Laid*—placed ; স্থাপিত করিয়াছিল। *Stainless*—spotlessly white ; নির্মল ; সুশুভ্র। *Still*—even at that time ; সেই সময়েও। *Shivering*—trembling ; agrees with 'they' ; কাঁপিতে কাঁপিতে। *With*—on account of ; জন্য। *In their eyes*—in the expression of their eyes ; তাহাদিগের চক্ষুর দৃষ্টিতে। *Their true thought*—the real motive for which they had come ; their secret intentions ; তাহাদিগের অন্তরের প্রকৃত কামনা। *Appear*—show ; be disclosed ; প্রকাশ পাওয়া। *Sought*—aimed লক্ষ্য করিয়াছিল। *Lords*—masters, rulers ; অধিপতি। *Fair town*—majestic city (of King Schoeneus). *Dreaded of*—feared by ; i.e. আতঙ্কজনক। *Winners of renown*—famous personages ; heirs to fame ; লব্ধপ্রতিষ্ঠ ব্যক্তিগণ।

Notes, &c. :—414. *Nay, but*—but I need not press that argument, for I am sure that.

415. *Single-hearted*—with a single eye ; devoted to the one purpose of love.

41;. *Stainless feet*—feet of spotless white marble ; Cf. 'fair' in *l.* 371. There is a contrast between 'single-hearted' and 'spotless'. Love is a pure passion ; the feet of the Goddess of love are 'stainless' ; and, unless gifts are placed at her feet with the purest of motives, she is not pleased with them.

418. *True thought*—idea of making a profit out of love ; intention to secure the kingdom of King Schoeneus by marrying Atalanta, his only child.

Grammar, &c. :—*Single-hearted*—predicate adjective, qualifying 'they'. *As I deem*—a parenthetical clause ; 'as' is relative pronoun (=which fact), object of 'deem'. *Lest...appear*—adverb clause of purpose, modifying 'shivering'. *Who sought, &c.*—'who' =for they ; the antecedent is the 'they' implied in 'their' in the previous line ; a co-ordinating relative clause. *Dreaded, &c.*—The construction is *either* (1) [and sought to be] dreaded, &c., where 'dreaded' and 'winners' are predicate adjective and predicate noun respectively ; *or* (2) [who are] dreaded, &c., where 'dreaded' qualifies 'lords', and 'winners' is in apposition to 'lord'.

Substance :—Milanion's prayer is continued. 'But I am sure you will help me. The previous suitors of Atalanta were not sincere. They wanted to marry her in order to be masters of her father's kingdom. That is why you did not help them, and they had to die.

Expl. :—Milanion further prays thus :—'It is unworthy of me to suggest that you will not help me ; I am confident that you will. It is true that you refused to help the other suitors of Atalanta, who have had to die as a result ; but the fault was theirs. So far as I can judge, they were not prompted solely by love when they came to this temple : they also cherished baser motives of gain in their hearts. So when they placed their offerings at these feet of yours carved out of spotless white marble, you were not at all pleased with them. They too were scared by their own hypocrisy ; even while they worshipped you, they trembled in fear lest you should detect in the expression of their eyes what their real motives were. What they aimed at was not the love of Atalanta, but the advantage of being her husband and her father's successor ; by marrying Atalanta, they hoped to become rulers of the majestic city of King Schoeneus—rulers of whose power people would have been afraid, rulers whose fame would have spread far and wide.

সরলার্থ :—'না, আমার অত করিয়া বলিবার প্রয়োজন নাই ; কারণ, আমি স্থির জানি যে, আপনি আমার সাহায্য করিবেন। (Atalantaকে বিবাহ করিতে যাইয়া) পূর্ব্বে যাহারা মৃত্যুমুখে পতিত হইয়াছে, আমার মনে হয়, তাহারা এখানে একাগ্রচিত্ত হইয়া আসে নাই। সুতরাং, তাহারা আপনার নির্ম্মল-চরণ-তলে অর্চ্চনার দ্রব্যসমূহ স্থাপিত করিয়া আপনার প্রসাদ লাভ করিতে সমর্থ হয় নাই। বস্তুতঃ, পূজার দ্রব্য রাখিবার সময়েও, পাছে তাহাদিগের দৃষ্টিতে তাহাদিগের অন্তরের গূঢ় উদ্দেশ্য প্রকাশ পায়, সেই আশঙ্কায় তাহারা কাঁপিতেছিল। তাহাদিগের প্রধান কামনা ছিল যে, তাহারা (রাজা Shcoeneusএর) সুন্দর নগরের অধীশ্বর হইবে, তাহাদিগকে লোকে ভয় করিবে, এবং তাহাদিগের যথেষ্ট প্রতিষ্ঠালাভ ঘটিবে।

LXI

[*'But the love of Atalanta is all that I want. I care not if I have to live with her in some desolate mountainous region*].

'O Queen, thou knowest I pray not for this:
O set us down together in some place
Where not a voice can break our heaven of bliss,
Where nought but rocks and I can see her face,
Softening beneath the marvel of thy grace,
Where not a foot our vanished steps can track—
The golden age, the golden age come back!

Prose Order :—O Queen, thou knowest [that] I pray not (=do not pray) for this : O set...grace, [and] where not a foot can track our vanished steps—[which would be] the golden age, the golden age come back !

Synonyms & Meanings :—*Queen*—see on *l.* 373. *For*—to get ; লাভ করিবার উদ্দেশ্য। *This*—i.e. 'to be the lords of that fair town, Dreaded of men and winners of renown'. *Set*—place, put ; *etymologically* = 'cause to sit' ; লইয়া রাখুন। *Us*—Atalanta and myself. *Not a voice...bliss*—there will not be a third human being whose voice might disturb us in the enjoyment of perfect happiness such as is known only in heaven ; অপর কেহই উপস্থিত থাকিবে না যে তাহার কথায় আমাদিগের পরিপূর্ণ-স্বর্গীয়-সুখ-ভোগে ব্যাঘাত উৎপাদিত হইতে পারে। *Not a voice*—not even the voice of a single person ; here, এক ব্যক্তিরও কণ্ঠস্বর না। *Break...bliss*—pierce into a place where we shall be supremely happy and so mar the perfection of that happiness ; যথায় অবস্থিতিপূর্ব্বক আমরা স্বর্গীয় সুখে সুখী হই তথায় প্রবেশ করিয়া আমাদিগের শান্তিভঙ্গ করিতে। *Heaven of bliss*—state of perfect happiness. *Nought* —(poetical for) nothing. *But*—except. *Softening*—becoming more affectionate in its expression ; looking more tender with emotion ; i.e. ক্রমশঃ মধুরতর আকৃতি ধারণ করিতে ; ক্রমশঃ স্নিগ্ধতর। *Beneath the marvel*—on account of the wonderful influence ; আশ্চর্য্য প্রভাবে। *Beneath*—(poetical for) under ; being subjected to. *Grace*—favour ; প্রসাদ, i.e. love inspired by Venus ; Venusদেবীর প্রসাদ-জনিত প্রেম। *Not a foot*—not even the feet of a single person. *Track our vanished steps*—find traces of our footprints, because none will be left (on the rocky soil) ; আমাদিগের বিলীন পদচিহ্ন সমূহের সন্ধান লাভ করা। *Track*—trace, follow ; সন্ধান প্রাপ্ত হওয়া ; অনুসরণ করা। *Vanished*—no longer visible ; বিলীন ; অদৃশ্য। *Steps*—marks left by footsteps ; পদচিহ্ন সমূহ। *Golden age*—age of innocence, simplicity, and happiness ; সত্যযুগ।

Notes, &c. :—421. *This*—i.e. kingdom, power, and fame, which the previous suitors of Atalanta wanted.

426. *Our...track*—'Our vanished steps' may mean 'the footprints of us who shall have completely disappeared' ; and the sense then will be 'can find us out by following our footprints, for we shall have completely disappeared'.

427. *The Golden age*—According to the ideas of most of the early Greek and Roman poets, the first age of the world was an age of innocence, simplicity, and happiness—and so called the Golden Age (Satya Yuga). Man enjoyed perpetual youth. Spring prevailed throughout the year. Rivers flowed with milk and wine. And the earth brought forth crops spontaneously. This was the age in which Saturn (or Kronos) reigned. [Then came in turn the Silver Age, the Bronze Age, and the Iron Age, with conditions of life on earth, physical as well as moral, getting gradually worse]. **Come back*—According to one of the prophecies of the Cumaean Sibyl, the inhabitants of the world pass through a series of changing cycles of the Ages. These cycles form a Great Year ; and when the sun, moon, and planets re-occupy the place they were in at the time of the Creation, each Great Year ends, and a fresh cycle of the Ages begins with the next Great Year. [The Hindu idea of প্রলয় at the end of each কল্প is similar].

Grammar, &c. :—[That] *I pray...this*—noun clause, object of 'knowest'. *Where not a voice...track*—three adjective clauses, qualifying 'place'. *But rocks and I*—though originally a preposition, 'but' is, in the literary language, now treated as a conjunction ; hence we get 'I', not 'me'. *Softening*—qualifies 'face'. *The golden age ..come back*—*Either* construe as in *Prose Order*, *or* take 'come' as optative subjunctive (cf. 'Thy kingdom come').

Substance :—Milanion's prayer is continued :—'I have no other object in view. I only want Atalanta. If you enable me to have her, I shall be content to live alone with her in some desolate mountain-region where none might find us.

* Cf. Virgil, *Eclogue* IV, *ll.* 4-7 ; –'Now is come the last age (i.e. Iron Age) of Cumaean song ; a mighty-cycle of the centuries is being born anew. Now too returns the Virgin (Astraea, Goddess of Justice, said to have left earth in the Iron Age), and Saturn's reign returns. Now from high heaven descends a new race (of mortals)'.

Expl. :—Milanion continues his prayer :—'O mighty goddess, you know that I do not aim at kingdom, power, or fame. I only pray to you for the love of Atalanta. I shall be delighted if you will have Atalanta and myself carried off and placed in some lonely spot among the mountains. Let no human voice interrupt the perfect, heavenly joy of our love discourse there. Let only dead rocks and myself have the opportunity of watching her radiant face growing more and more tender as the magic influence of a love inspired by you steals over it. And let it be a place so secret and inaccessible that we shall seem to have disappeared utterly without leaving any footprints to enable any one to trace us out. Atalanta and myself will be as ideally happy there as if the Golden Age had come back.

সরলার্থ :—হে দেবি, আপনি জানেন যে, আমি এই সমুদয় (অর্থাৎ রাজ্য, শক্তি, এবং খ্যাতি) লাভ করিবার উদ্দেশ্যে আপনার বন্দনা করিতেছি না। আপনি আমাদিগের দুইজনকে লইয়া এমন কোনও নিভৃত স্থানে রাখুন, যথায় আমাদিগের পরিপূর্ণ-স্বর্গীয়-সুখ-ভোগে ব্যাঘাত উৎপাদন করিয়া অন্য কাহারও কণ্ঠধ্বনি শ্রবণগোচর হইবে না ;—যথায়, আপনার প্রসাদের বিচিত্রপ্রভাবে Atalantaর মুখমণ্ডল ক্রমশঃ স্নিগ্ধতর আকৃতি ধারণ করিলে, শৈলশ্রেণীর মধ্যে একক আমিই তাহা দর্শন (করিয়া তৃপ্তিলাভ) করিতে পারিব ;—যথায় আর কেহ আমাদিগের লুপ্ত পদচিহ্নের সন্ধান-লাভ-পূর্ব্বক অনুসরণ করিতে পারিবে না। —দেবি, তখন আনন্দে মনে হইবে, প্রকৃতই বুঝি সুখের সত্যযুগ আবার ফিরিয়া আসিয়াছে।

LXII

['O goddess, grant me my prayer. Make Atalanta fall in love with me. Both of us will then be happy, and free to worship you].

'O fairest, hear me now who do thy will,
Plead for thy rebel that she be not slain,
But live and love and be thy servant still ;
Ah, give her joy and take away my pain,
And thus two long-enduring servants gain.
An easy thing this is to do for me,
What need of my vain words to weary thee !

Prose Order :—O fairest, now hear me who do thy will, [who] plead for thy rebel (i.e. Atalanta) that she......slain but [that she] live......be still (=always) thy servant. Ah, give......pain, and thus gain two·····...servants. This is an easy thing to do for me ; what need [is there] of my vain words to weary thee !

Synonyms & Meanings :—*Fairest*—most beautiful (among the goddesses). *Do thy will*—obey the law you have laid down for human beings ; i.e. am in love and seek its fulfilment ; আপনার ইচ্ছার অনুসরণ করিতেছি ; আপনার বিহিত প্রেমের বিধানে চালিত হইতেছি। *Plead*—earnestly appeal (to you) ; আপনার নিকট সানুনয় নিবেদন করিতে। *For*—on behalf of. *Thy rebel*—one who openly defies your law ; Atalanta who refuses to love or to marry ; আপনার বিরুদ্ধ-চারিণী ; ভাল বাসিতে এবং বিবাহ করিতে অনিচ্ছু Atalanta. *Be not slain*—may not incur the severest punishment awarded to those who rebel against you ; (এখানে) আপনার বিরুদ্ধাচরণের জন্য গুরুতম দণ্ডে দণ্ডিত না হয়। *Thy servant*—one who obeys your law ; a subject of the Queen of Love ; আপনার নিদেশ পালনকারিণী। *Still*—always ; নিরন্তর। *Give her joy*—make her happy ; তাহাকে তৃপ্তিদান করুন ; তাহাকে সুখী করুন।

Take away—remove, free me from ; দূর করুন। *Pain*—sufferings ; pangs of love ; কষ্ট ; প্রেমযন্ত্রণা। *Thus*—by doing that ; by making Atalanta love me. *Long-enduring*—permanently devoted ; দীর্ঘকালস্থায়ী ; 'enduring' = continuing. *Gain*—secure ; obtain ; লাভ করুন। *For me*—for my sake ; in order to help me. *Vain*—useless ; বৃথা। *Weary*—tire out ; make impatient ; বিরক্ত করা।

Notes, &c. :—428. *Fairest*—a reference to the Judgement of Paris ; see on *l.* 284.

429. *That*—so that. *Slain*—Venus is the Queen of Love ; and those who, like Milanion, are in love are her loyal subjects. Those who, like Atalanta, scorn love are 'rebels' against her royal authority and deserve to be 'slain', i.e. punished most severely. [The usual punishment for rebellion is death].

430. *Live*—if Venus does not 'slay' Atalanta for being a 'rebel', Atalanta will 'live', i.e. share the joys of life as a normal woman.

431. *Give her joy*—enable her to enjoy happiness (by making her fall in love). *Take away*—If Atalanta comes to love Milanion, Milanion's misery will be at an end.

433. *Easy thing*—because you are the goddess of love, and have complete power over the hearts of men and women.

434. *What need...thee*—so it is not necessary for me to keep bothering you with prayers that are in the circumstances not called for. 'Weary' is repeated from *l.* 332.

Grammar, &c. :—*Who*···*will*—adjective clause, qualifying 'me'. [Who] *plead*···*still*—adjective clause, qualifying 'me'. *That she*...*still*—four adverb clauses of purpose, modifying 'plead' ; 'be slain', 'live', 'love', and 'be' are all *final subjunctives (present

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*This is an archaic use, now found only in poetry ; cf.

To act that each tomorrow
Find us farther than today. (Longfellow).

and

That Our House *stand* together and the pillars *do* not *fall* (Kipling).

tense). *Her*—dative. *To do*—adverb equivalent, modifying 'easy'. *Words to weary* - accusative with the infinitive; object of the preposition 'of'. *Rebel* (accent on 1st syllable) - agent noun; *rebellion* (abstract n.); *rebel* (accent on 2nd syllable)- verb.

Substance:- Milanion's prayer is continued:- 'O goddess, I am loyal to your decrees. I pray to you to pardon Atalanta, who has rebelled against you. Unite us in the bonds of love. You will then make her happy, rid me of my misery, and win two devoted worshippers.

Expl.:—Milanion went on praying thus:—'O goddess Venus, fairest among immortals, do now grant me what I pray for. I am in love. I have loyally obeyed your commands. I entreat you now on behalf of Atalanta who, by refusing to marry, has revolted against your supremacy. I pray to you to pardon her, so that she may not have to suffer the dire punishment her conduct deserves, but may be allowed to lead the normal life of a woman - a woman who knows what it is to love and who will therefore be a lifelong devotee of yours. O goddess, listen to my prayer, turn the heart of Atalanta towards me so that she may enjoy the happiness that love brings; and thereby relieve me of my anguish. In doing this, you will also secure for yourself the lasting devotion of both of us. As goddess of love, you can help me in this way almost without an effort; and so I need not waste further words, which can only bore you.

সরলার্থ ঃ—হে শ্রেষ্ঠ স্বরূপ-ধারিণি দেবি, আমি আপনারই প্রেমের বিধানে চালিত; এক্ষণে, অনুগ্রহপূর্ব্বক আমার প্রার্থনায় কর্ণপাত করুন;—আপনার বিধানের বিরুদ্ধাচরণপূর্ব্বক বিবাহে অনিচ্ছু Atalantaর পক্ষ হইতে আমি এই সানুনয় অনুরোধ করিতেছি যে, সে যেন আপনার বিরুদ্ধচারিতার জন্য গুরুতম দণ্ডে দণ্ডিত না হয়, এবং জীবনে মৃতবৎ না হইয়া, নিরন্তর আপনার নির্দেশ পালনকারিণী হইয়া, প্রেমে এবং সুখে জীবন যাপন করে; এবং এইরূপে

আপনিও দুইটী স্থায়ী সেবক লাভ করুন। আপনি ত অনায়াসেই আমার জন্য এইরূপ করিতে পারেন ;—তবে, বৃথা বাক্যব্যয়ে আপনাকে বিরক্ত করিবার আর কি প্রয়োজন ?

LXIII

[*'But I shall not leave till it is time for me to face death, or till I receive some happy omen from you*].

'But none the less, this place will I not leave
Until I needs must go my death to meet,
Or at thy hands some happy sign receive
That in great joy we twain may one day greet
Thy presence here and kiss thy silver feet,
Such as we deem thee, fair beyond all words,
Victorious o'er our servants and our lords'.

Prose Order :—But, none the less, I will not (= do not mean to) leave this place, until I needs must go to meet my death or [until I] receive some happy sign at thy hands that we twain may one day greet in great joy thy presence here and kiss thy silver feet, [which are] such as we deem thee—fair beyond all words [and] victorious over our servants and our lords.

Synonyms & Meanings :—*None the less*—all the same ; wholly ignoring the fact that my prayers are superfluous ; তথাপি ; আপনার নিকট আমার প্রার্থনা করা বাহুল্যমাত্র হয় বুঝিয়াও। *This place*—this temple of yours. *I will not*—I do not intend to ; আমি ইচ্ছা করি না। *Needs must go*—cannot help going ; am compelled to go ; যাইতে বাধ্য হইব। 'needs' = of necessity. *Meet my death*—stand face to face with

death ; মরণ বরণ করিতে। *At thy hands*—from you ; আপনার নিকট হইতে। *Happy sign*—favourable omen ; portent assuring me of success ; শুভলক্ষণ। *Receive*—obtain. *We twain*—both of us ; i.e. Atalanta and myself. *Greet...here*—worship you in this temple where your image stands ; এই মন্দিরে আপনার প্রতিমার সম্মুখে আসিয়া আপনার অর্চনা করা। *Thy presence*—thyself ; this image which embodies your divine self ; আপনার (এই) মূর্ত্তি। *Silver*—silvery-white ; রজত-শুভ্র। *Such as we deem thee*—i.e. which correctly represents the picture of yourself that we form in our minds ; আপনাকে বস্তুতঃ যে মূর্ত্তিতে আমরা মনে মনে চিন্তা করিয়া থাকি। *Deem*—picture (in thought). *Beyond all words*—beyond the power of language to describe ; indescribably ; ভাষায় বর্ণনা করিতে অক্ষম ; এরূপ অনির্ব্বচনীয়। *Victorious o'er*—triumphant over ; easily subjugating ; বিজয়িনী। *Our servants and our lords*—both the humble and the great among mortals ; আমাদিগের সেবকগণ এবং আমাদিগের প্রভুগণ ; *here*, দীন এবং প্রভাবশালী সকল মানব।

Notes, &c. :—436. *My death to meet*—i.e. to take part in the race with Atalanta (which practically means death). The force of 'needs' is that he must be present at Schoenus after the month is over in order to take part in the race.

438. *Twain*—(archaic for) two. *One day*—i.e. after we are married.

439. *Presence*—live impersonation ; i.e. this image, especially its smiling face. *Silver feet*—feet of marble as white as silver ; cf. *ll.* 370 and 417.

440-41. *Such as we deem thee*—The idea is : This image represents you just as we think of you. It shows you to be 'fair beyond all words' and radiant with the majesty that tramples on the hearts of the great and the humble alike. *Victorious*—because all men are helpless against love. *Our*—i.e. of us, who are mortals. *Servants*—humble persons. *Lords* - powerful persons.

Grammar, &c. :—*None the less*—All three are adverbs; they form a phrase, which is here a sentence adverb. *Until I, &c.* —two adverb clauses of time, modifying 'leave'. *Needs*—adverb. *To meet*—adverb equivalent; infinitive of purpose. *That in great joy, &c.*—noun clause in apposition with 'sign'. *Twain*—numeral adjective. *Silver*—adjective. *Such*—demonstrative adjective, qualifying 'presence' and 'feet'. *As*—relative pronoun; predicate pronoun, referring to 'thee'. *Fair, victorious*—qualify 'thee'. *He needs must go*—he had no option but to go; *he must needs go*—he was so foolish as to insist on going. *In twain* (n)—into two parts. *Silver* (n) is white; *silver, silvery* (adjs.); age has *silvered* (=turned white; v) his hair.

Substance :—Milanion thus finished his prayer: 'My prayers may not be needed. But I shall not leave your temple before I have to go in order to face death, unless in the meantime you promise me help by some sign. If I win Atalanta, both she and myself will come here to show our gratitude and reverence to you'.

Expl. :—With these words, Milanion concluded his prayer to Venus :—'I feel that my prayers to you are superfluous. But I am nevertheless determined to stay in this temple. I shall not depart before it is absolutely necessary for me to do so in order to be in time to compete in the race that is to be my death-warrant, unless, before that, you communicate to me by means of some auspicious omen your readiness to help. If I secure your help, I shall assuredly win Atalanta as my bride. Both of us will then come to this temple, where your image stands as a live representation of your actual self. With hearts full of joy, we shall offer you our homage of gratitude and humbly prostrate ourselves at your feet. In this image we see you exactly as we think of you, more beautiful than mere words can express and with a majestic bear-

ing that shows how you triumph with equal ease over the hearts of the mighty and the humble among mortals.

সরলার্থ :—কিন্তু, তথাপি, (Atalantaর সহিত প্রতিযোগিতায়) মরণের সম্মুখীন হইবার জন্ত যখন আমি অগত্যা যাইতে বাধা হইব সে পর্য্যন্ত এই স্থান ত্যাগ করিতে ইচ্ছা করি না। ততদিন পর্য্যন্ত প্রতীক্ষা করিব যাহাতে আপনার নিকট হইতে এরূপ কোনও শুভ লক্ষণ হস্তগত করি যাহাতে বুঝিব যে আমরা (অর্থাৎ আমি ও Atalanta) একদিন পরম আনন্দে আসিয়া—দীন এবং প্রভাবশালী সকলেরই উপর আধিপত্যকারিণী, অনির্ব্বচনীয়-সৌন্দর্য্যশালিনী, যে দেবী-মূর্ত্তির মনে চিন্তা করি, এই স্থানে আপনার সেই মূর্ত্তির রজত-শুভ্র চরণদ্বয় বন্দনা করিতে পারিব।

LXIV

[*Milanion withdrew from the altar, and, leaning against a pillar, stood facing the image till evening*].

Then from the altar back a space he drew,
But from the Queen turned not his face away,
But gainst a pillar leaned, until the blue
That arched the sky, at ending of the day,
Was turned to ruddy gold and changing grey,
And clear, but low, the nigh-ebbed windless sea
In the still evening murmured ceaselessly.

Prose Order :—He then drew back a space from the altar, but turned not (=did not turn) his face away from the Queen, but leaned against a pillar, until the blue that arched the sky was, at ending of the day, turned......grey, and in the still evening the nigh-ebbed windless sea ceaselessly murmured clear but low.

Synonyms & Meanings :—*Then*—when his prayer was finished. *From*—away from. *A space*—a little distance. *Drew*—moved, stepped. *From the Queen...away*—i.e. had his face always turned towards the image of Venus. *Gainst*—(poetical for) against. *Leaned gainst*—inclined his body backwards and supported himself against ; rested himself against ; গাত্রস্পর্শপূর্ব্বক ভর দিয়া দণ্ডায়মান হইলেন। *The blue...sky*—the vault of heaven looking blue (in the bright sunlight) ; গগনের নীল চন্দ্রাতপ। *Blue*—blue-looking expanse ; নীল মণ্ডল। *Arched the sky*—made the sky look like a huge arch ; আকাশকে তোরণাকৃতি করিয়াছিল ; i.e. যাহাতে আকাশ সুবৃহৎ (নীল) চন্দ্রাতপ সদৃশ শোভা পাইতেছিল। *Ending*—close ; অবসান। *Was turned to*—changed to ; became ; পরিবর্ত্তিত হইয়া ধারণ করিল। *Ruddy gold*—a reddish-golden colour ; রক্তাভ স্বর্ণবর্ণ। *Changing grey*—a grey colour that grew dimmer and dimmer ; ক্রমশঃ ম্লানতর পাংশুবর্ণ। *Clear*—distinctly ; স্পষ্ট। *Low*—softly ; মৃদু। *Nigh-ebbed*—which had almost ebbed ; which had nearly reached the low-water mark ; প্রায় সম্পূর্ণ হ্রাস-প্রাপ্ত ; প্রায় পূরা ভাঁটার দাগে পৌছান। *Windless*—across which no wind was blowing ; পবনান্দোলনশূন্য ; নির্ব্বাত। *Still*—silent, noiseless ; শান্ত ; নীরব। *Murmured*—made a low sound ; lapped gently on the beach ; মৃদু তটাঘাত-জনিত ধ্বনি উৎপাদন করিতেছিল। *Ceaselessly*—continuously ; অনবরত।

Notes, &c. :—442. Milanion moved off, walking backward.

444-6. *Blue*—i.e. as long as the sun was high. 'Arched the sky' may also mean 'spread across the sky in the shape of an arch'. *At ending of the day*—when the day drew to a close. *Ruddy gold*—i.e. when the sun was low down on the western horizon and its beams were more or less horizontal. *Grey*—i.e. when the sun had just set. *Changing*—becoming dimmer (as the sunlight faded).

447-8. These two lines are weak. 'Murmured' implies both 'low' and 'ceaselessly', and does not go well with 'clear', which can be justified only because the evening was 'still'. *Nigh-ebbed*—It was low tide ; the sea had receded from the base of the temple (see

ll. 368—70). *Windless*—The wind had ceased to blow; it was not singing through the temple (see *l.* 372). *Murmured*—The contrast is with the noisy splash of the see at high tide.

Grammar, &c. :—*Space*—adverbial accusative (of extent of space). *Blue*, *gold*, *grey*—nouns. *That arched the sky*—adjective clause, qualifying 'blue'. *Ending*—verb noun (gerund). *Clear*, *low*—adverbs. *Until the blue...ceaselessly*—two adverb clauses of time, modifying 'turned' and 'leaned'. *Arched*—(v); a high *arch* (n); an *arch* (adj.) rogue.

Substance :—Milanion stepped back some distance from the altar, still facing the image of the goddess. He stood leaning against a pillar, while day declined, the sun set, the sea ebbed away, the wind ceased to blow, and the noisy splash of the waves sank into a soft murmur.

Expl. :—After finishing his prayer, Milanion moved back a few steps from the altar. But, as he would not turn his face away from the image of the goddess, he walked backward and, supporting himself against a pillar, remained standing there the whole day. At first, the sun shone overhead, and the dome of the sky was a clear blue. But when evening approached and the sun was about to set, the blue of the sky changed in some places into a bright reddish-yellow colour and in other places into a dull, ashen hue, which grew dimmer as sunlight faded. The evening was calm and noiseless. The sea had receded almost to the low water mark. The wind had ceased. The gentle lapping of the waves on the beach kept making a sound, which though soft, could be heard distinctly.

সরলার্থ :—প্রার্থনা শেষ করিয়া, Milanion বেদী হইতে একটু পশ্চাতে হটিয়া আসিলেন, কিন্তু দেবীর দিক্ হইতে মুখ ফিরাইলেন না। (তিনি সেইস্থানে মন্দিরের) একটি স্তম্ভে পৃষ্ঠ সংলগ্ন করিয়া (বহুক্ষণ) দণ্ডায়মান

রহিলেন। ক্রমশঃ নীল গগনমণ্ডল দিনের শেষে কোথাও বা রক্তাভ স্বর্ণবর্ণ ধারণ করিল, এবং কোথাও বা পাংশুবর্ণ হইল। শান্ত সায়াহ্নে পবনান্দোলন-রহিত এবং (উচ্ছ্বাসের পর) প্রায় সম্পূর্ণ হ্রাস-প্রাপ্ত (অর্থাৎ নিম্ন-গত-জল) সমুদ্রের মৃদু অথচ স্পষ্ট তটাঘাত-জনিত-ধ্বনি অনবরত শ্রুত হইতে লাগিল।

LXV

[*Milanion remained standing even after darkness fell and moonlight flooded the interior of the temple*].

And there he stood when all the sun was down,
Nor had he moved, when the dim golden light,
Like the far lustre of a godlike town,
Had left the world to seeming-hopeless night,
Nor would he move the more when wan moonlight
Streamed through the pillars for a little while,
And lighted up the white Queen's changeless smile,

Prose Order :—And he stood there when all the sun was down : nor had he (= and he had not) moved when the dim, golden light, like...night ; nor would he (=and he would not) move the more (i.e. any the more) when wan...smile.

Synonyms & Meanings :—*There*—beside the pillar inside the temple. *All the sun was down*—when the sun had set completely and was no longer visible ; সূর্য্য সম্পূর্ণ অস্তমিত হইয়া অদৃশ্য হইলেন। *All the sun*—the whole disk of the sun ; সূর্য্যের সমগ্র মণ্ডল। *Was down*—had sunk below the horizon ; অস্তগত হইলেন। *Dim*—faint ; অস্পষ্ট ; স্তিমিত। *Golden light*—yellowish afterglow (that lingers on the western horizon after sunset) ; স্বর্ণবর্ণ আলোক ; অস্তরাগ। *Like*—re-

sembing ; সদৃশ। *Far*—distant ; seen from a distance ; দূরস্থিত ; দূর হইতে দৃষ্ট। *Lustre*—splendour, brilliance ; জ্যোতিঃ, বিভা। *Godlike town*—i.e. a town that appears to have a circle of light above it ; যে নগরীর উপরিভাগ দেবতার মুখমণ্ডলের ন্যায় আলোকচ্ছটায় অলঙ্কৃত হয়। *Left*—handed over ; হস্তে অর্পিত। *Seeming-hopeless night*—night which *seems* to offer no *hope* (of passing away) ; night so dark that one would not ordinarily expect it to pass away ; see on *l.* 322 ; যে তিমিরাবৃতা রজনীর শেষ হইবে বলিয়া আশা হয় না। *The more*—any more than he had done before ; because it was getting late ; (পূর্ব্বাপেক্ষা একটুও) অধিকতর। *Wan*—pale ; coming from a *waned* moon ; ক্ষীণ ; ক্ষীণ চন্দ্র হইতে ক্ষরিত। *Streamed*—entered (the temple) in long, narrow shafts ; দীর্ঘ ও ক্ষীণ ধারাতে (মন্দিরে) প্রবেশ করিতেছিল। *Through*—between. *Lighted up*—shone brightly on ; made conspicuous by its radiance ; জ্যোতির্ম্মণ্ডিত করিতেছিল। *White Queen's changeless smile*—fixed smile on the face of the white marble statue of Venus ; দেবীর শুভ্র মর্ম্মরময় মুখের স্থির মৃদু হাস্য। *Changeless*—unchanging ; permanent ; স্থির ; অপরিবর্ত্তিত।

Notes, &c. :—449-53. Three stages are indicated before moonrise : sunset, afterglow, and complete darkness. *Like*—Both the afterglow and the 'lustre' are 'dim' and 'golden'. *A godlike town*—The town is 'godlike', i.e. resembles a god in appearance, because from a distance ('far') the lights in its houses show as a circular band over it (like the halo or disk of light that surrounds the head of a god or saint). *Left the world to*—had passed away from the world and handed it over to the charge of. *Wan moonlight*—This shows that it was some days after full moon.

454. *Streamed*—just as the channel of a stream is long, narrow, and (in the moonlight) bright, so the moonbeams poured into the interior of the temple in long and narrow shafts between the pillars. *Pillars*—The interior (*naos*) of a Greek temple generally consisted of a central hall, with an aisle (or wing) on each side separated from it by a row of pillars.

455. *Changeless*—because carved in stone ; see *l.* 397-9. [In early Greek statues in marble, there was little of facial expression, and a stony smile remained fixed on a mask-like face. But the extant statues of Venus belong to a later period and show greater artistic skill. 'The Medicean Venus has in her softly opened eyes that expression of tenderness and love which the Greeks term liquid'].

Grammar, &c. :—*Like*—adjective qualifying 'light' and preposition governing 'lustre' in the dative case. *Far*—adjective. *The more*—both adverbs. *While*—noun, object of 'for'.

Substance :—Milanion remained leaning against the pillar, even when the sun sank, the twilight vanished, utter darkness covered the world, and moonlight fell on the statue of the goddess.

Expl. :—Milanion remained standing in the same posture not only throughout the day but even far into the night. The sun set completely below the horizon. Then the afterglow spread over the sky, faint and yellowish like the lights of a town seen in the distance —lights that form a circle around it (in the same manner as a halo surrounds the head of a god) and thereby give a godlike appearance to it. When the afterglow faded, the darknesss of night fell upon the world—darkness so dense that it threatened to last for ever. Afterwards, however, the moon rose, and for a short period its pale beams illumined the interior of the temple, except where they were intercepted by the pillars. They shone also on the white marble statue of the goddess Venus ; and in their light the fixed smile on her face became clearly visible.

সরলার্থ :—যখন সূর্য্যদেব পশ্চিম দিগন্ত-রেখার নিম্নে যাইয়া সম্পূর্ণ অদৃশ্য হইলেন, তখনও Milanion সেই একই স্থানে দণ্ডায়মান। পরে, যেরূপ আলোকের ছটা দেবতার মুখমণ্ডল পরিবেষ্টন করিয়া থাকে সেইরূপ আলোকে মণ্ডিত দূরস্থিত কোনও নগরীর দীপ্তির ন্যায় পরিদৃশ্যমান (সূর্য্যাস্তের পরবর্ত্তী)

অস্পষ্ট স্বর্ণবর্ণ আলোক রাত্রির অনন্তবৎ প্রতীয়মান ঘন অন্ধকারের হস্তে পৃথিবীকে সমর্পণ করিয়া অন্তর্হিত হইল। তখনও তিনি তাঁহার সেই স্থান পরিবর্ত্তন করেন নাই। তাহার পর, যখন ক্ষীণ জ্যোৎস্নাধারা কিয়ৎক্ষণের জন্য মন্দিরের স্তম্ভসমূহের মধ্য দিয়া প্রবেশপূর্ব্বক Venus দেবীর শুভ্র মর্ম্মরময় মুখের স্থির মৃদু হাস্য জ্যোতির্ম্মণ্ডিত করিতেছিল, তখনও তিনি পূর্ব্ববৎ যথাস্থানেই বর্ত্তমান।

LXVI

[*The tide rose again. The temple girls came, sang a hymn at midnight, and left again. But Milanion noticed nothing*].

Nought noted he the shallow-flowing sea
As step by step it set the wrack a-swim ;
The yellow torchlight nothing noted he
Wherein with fluttering gown and half-bared limb
The temple damsels sung their midnight hymn;
And nought the doubled stillness of the fane
When they were gone and all was hushed again.

Prose Order :—He noted nought the shallow-flowing sea, as it set the wrack aswim step by step ; he noted nothing the yellow torchlight wherein (=in which) the temple damsels sung (=sang) their midnight hymn with fluttering gown and half-bared limb ; and [he noted] nought...again.

Synonyms & Meanings :—*Nought*—nothing, not in the least ; আদৌ না ; একটুও না। *Noted*—noticed, observed ; লক্ষ্য করিয়াছিলেন। **Shallow-flowing sea*—slowly rising tide ; i.e. the shallow mass of water as it rolled up the gently sloping beach ('shallow' = shallowly, not deeply) ; মৃদু উচ্ছ্বাসে উচ্ছ্বসিত সমুদ্র ; অগভীর জলরাশিসহ কূলের দিকে অগ্রসর

*The Pickwickian interpretation, given by a learned professor, is 'flowing over the shallows or shoals'.

সমুদ্র। *Flowing*—flowing in ; returning. *Step by step* (= up a step after a step)—advancing slowly and at a uniform rate ; ধাপে ধাপে ; *here,* সম-বেগে ক্রমশঃ বর্দ্ধিত ও অগ্রসর হইয়া। *Set...aswim*—swept up the seaweeds from the beach and made them float ; সামুদ্রিক উদ্ভিদ্‌গুলিকে টানিয়া লইয়া ভাসাইতে লাগিল। *Wrack*—seaweeds thrown up on the beach ; kelp ; (কূলে নীত) সমুদ্রজাত উদ্ভিদ্। *A-swim* (better spelt 'aswim')—(archaic for) swimming, i.e. floating ; সন্তরণ-রত ; *here,* ভাসন্ত। *Torchlight*—light from torches (generally, pieces of resinous wood cut to a point and dipped in oil or pitch) ; মশালের আলো। *Nothing*—not at all ; মোটে না। *Wherein*—in which. *Fluttering*—flapping (as they danced) ; যাহা হইতে লটর পটর শব্দ হইতেছিল। *Half-bared*—partly uncovered ; অংশতঃ অনাবৃত। *Limb*—leg ; *here,* চরণ। *Temple damsels*—young maidens dedicated to the service of the goddess ; মন্দিরে দেবীর পরিচর্য্যায় নিয়োজিতা কুমারীগণ। *Sung*—sang. *Midnight hymn*—ode (or song) in praise of the goddess, to be sung at midnight ; দেবীর নিশীথে বন্দনার স্তোত্র বা বন্দনা-গীতি। *Doubled*—intensified (i.e. only by contrast, and not as a fact) ; দ্বিগুণীভূত ; *here,* প্রগাঢ়তর। *Stillness*—silence, hush ; নিস্তব্ধতা। *Fane*—temple ; মন্দির। *They*—the damsels. *Were gone*—had left. *All was hushed*—there was no noise whatever ; সমস্তই নীরব হইল। *Hushed*—silenced ; নীরব। *Again*—as it was before the damsels came.

Notes, &c. :—458. The Greeks (and Romans) used torches (*phanos* ; *fax*) in religious ceremonies. These torches gave out a 'yellow' light, because the oil or wax was crude.

459. *Gown*—A short *palla* (sleeveless gown) was worn in religious dances. It reached down to the top of the knee (hence 'half-bared limb') and was fastened, not by a girdle round the waist, but by brooches on each shoulder (hence 'fluttering'). 'Limb' cannot refer also to 'arms', because these were wholly uncovered, not 'half-bared'.

460. *The temple damsels*—i.e. *hieroduloi* (i.e. hierodules, or temple-slaves), who were dedicated to the service of the goddess.

At the famous temple of Venus in Corinth, there were 1,000 hierodules. [Cf. the system of *devadasis* in the temples of Southern India].

Grammar, &c. :—*Nought, nothing*—either adverbs or adverbial accusatives of measure. *As step...aswim*—adverb clause of time. *Step by step*—the first 'step' is adverbial accusative of manner (or measure). *Aswim*—adverb. *Wherein...hymn*—adjective clause, qualifying 'torchlight'. *Temple, midnight*—nouns used as epithet adjectives.

Substance :—Milanion was deeply absorbed in his own thoughts. He did not hear the tide returning. He did not notice the temple girls who at midnight came with torches and sang hymns. He was not even conscious of the deeper silence in the temple after those girls had left.

Expl. :—Milanion was so engrossed with his own thoughts that he neither saw with his eyes nor heard with his ears. The tide returned slowly. A shallow stretch of water spread over the beach. As it advanced by slow degrees, it swept up the seaweeds lying on the beach and set them afloat once again. At midnight the maidens attached to the temple came. Standing within the circle of the dull yellow light of their torches, they sang hymns in praise of Venus; and as they danced, their loose gowns, which reached only to their knees and left half of their legs uncovered, flapped about. When they had gone, there was perfect silence once again; in fact, the usual silence that reigned in the temple was by contrast felt to be intenser after the song and dance had ended. But Milanion took no notice whatever of all that took place around him.

সরলার্থ ঃ—তাহার পর যখন সমুদ্রের অগভীর জল-রাশি কূলে আসিতেছিল, এবং ক্রমশঃ অগ্রসর হইয়া (কূলে নীত) সমুদ্র-জাত উদ্ভিদ্‌গুলিকে ভাসাইতেছিল, তাহা তিনি আদৌ লক্ষ্য করেন নাই। তাহার

পর, মন্দিরে দেবীর পরিচর্য্যায় নিয়োজিতা অসম্যগাবৃতচরণা কুমারীগণ যখন আসিলেন, মশালের পীতবর্ণ আলোকে আলোকিত মন্দিরাভ্যন্তরে (নৃত্যকালে) তাঁহাদিগের বসনের লটর পটর শব্দ বা মধ্যরাত্রিতে তাঁহাদিগের কণ্ঠ-নিঃসৃত দেবীর স্তব-গান কিছুই তিনি লক্ষ্য করিলেন না। তাহার পর, তাঁহারা নিষ্ক্রান্ত হইলে, মন্দির পূর্ব্বাপেক্ষা যেন দ্বিগুণ নিস্তব্ধভাব ধারণ করিল ; এবং সমস্তই নীরব হইল। তখন, তাহাও তিনি আদৌ লক্ষ্য করিলেন না।

LXVII

[*At dawn, Milanion had fallen asleep ; and, though the spray from the sea blew over him, he did not awake*].

But when the waves had touched the marble base,
And steps the fish swim over twice a-day,
The dawn beheld him sunken in his place
Upon the floor ; and sleeping there he lay,
Not heeding aught the little jets of spray
The roughened sea brought nigh, across him cast,
For as one dead all thought from him had passed.

Prose Order :—But when...base and [the] steps over [which] the fish swim twice a-day (=a day), the dawn...floor ; and, sleeping, he lay there, not heeding...spray [that] the roughened sea, brought nigh (=which had been brought nigh), cast across him, for all thought had passed from him as [from (=as it passes from)] one dead.

Synonyms & Meanings :—*But*—although he had remained standing so long. *Marble base*—i.e. the marble plinth of the

temple ; see *l.* 368. *Steps*—i.e. steps leading up to the portico of the temple. *Twice a-day*—i.e. at high tides ; see on *l.* 368. *Beheld* —saw. *Him*—Milanion. *Sunken*—fallen down (from exhaustion) ; slipped down ; অবসন্নভাবে পতিত। *In his place*—where he had been standing ; যথায় তিনি দণ্ডায়মান ছিলেন। *Heeding ought*—caring in the least for ; disturbed in the least by ; গ্রাহ্য করিয়া। *Aught*—(archaic for) in any way ; কোনওরূপ ; তিলমাত্র। *Jets*—spirts ; ধারা। *Spray*—fine particles of water driven off the waves by the wind ; বায়ুদ্বারা উৎক্ষিপ্ত জলকণা-সমূহ। *Roughened*—made *rough*, i.e. violent or boisterous (by the wind, cr by wind and tide combined) ; বিক্ষোভিত ; বায়ু সন্তাড়িত। *Brought nigh*—which had been brought close to Milanion (by the wind and the tide). *Cast*—flung ; বিক্ষিপ্ত করিতেছিল। *One dead*—one (= a man) who is dead. *All thought had passed from him*—he was utterly insensible to what was happening (so deep was his sleep) ; তাঁহার সমুদয় চৈতন্য তাঁহা হইতে অন্তর্হিত হইয়াছিল ; *here*, তিনি গাঢ় নিদ্রায় অভিভূত হইয়া পড়িয়াছিলেন এবং কি ঘটিতেছিল তাহার কিছুই অবগত হইতেছিলেন না। *All thought*—every trace of consciousness ; সমস্ত চেতনা। *Passed from*—left.

Notes, &c. :—464. *Fish swim over*—The fish can come there only when there is high tide.

465. *The dawn beheld him*—it was dawn, and he (Milanion) was to be found. Milanion had kept standing the whole day and most of the night ; then he had slipped down to the floor and fallen asleep.

467. *Jets*—The wind blew in gusts ; and so the spray was flung fitfully inside the temple.

Grammar, &c. :—*The fish...a-day*—adjective clause, qualifying 'steps' ; the relative pronoun 'which', the object of 'over' is understood. *Sunken*—predicate adjective, qualifying 'him' ; *sink, sank, sunk* or *sunken*. 'Sunken' is generally used as an adjective. *Heeding*—qualifies 'he'. *Aught*—adverb ; archaic use. [That] *the roughened...cast*—adjective clause, qualifying 'jets' ; the relative

pronoun 'that', the object of 'cast', is understood. *Brought*—verb adjective, qualifying 'sea'. *As one dead*—(contracted) adverb clause of comparison ; see *Prose Order*. He *sprayed* (v) the room with scented water.

Substance :—At dawn the water reached the plinth of the temple and the steps leading up to it. Milanion was no longer standing. He had sunk where he had stood, and was dead asleep. Though the wind blew spray across him, he was quite unconscious of it.

Expl. :—But Milanion could not keep standing much longer. By the time morning dawned, the sea had risen to the marble plinth of the temple and to the steps over which the sea fish are seen swimming twice daily when the tide is full. Milanion then lay on the floor at the very place where he had been standing : he had sunk down from sheer exhaustion. He was fast asleep. The sea had grown boisterous owing to the wind. The tide had brought it close to the temple floor. Consequently, spray from the waves blew in gentle spirts over Milanion's body. But sleep lay so heavy on him that he was not in the least disturbed : he was as unconscious of what was happening as if he were dead.

N. B. In the last stanza, Milanion was awake, but so absorbed in his own thoughts that nothing else attracted his attention ; here, he is dead asleep and incapable of perceiving what is happening.

সরলার্থ :—অবশেষে সমুদ্রতরঙ্গ সমূহ আসিয়া মন্দিরের মর্ম্মরময় ভিত্তি স্পর্শ করিল। মন্দিরের দ্বারদেশে সোপানাবলির উপর প্রতিদিন দুইবার করিয়া জলোচ্ছ্বাসের সময় মৎস্যগণ আসিয়া সঞ্চরণ করিত ;—সেই সোপানাবলি পর্য্যন্ত সমুদ্রতরঙ্গসমূহ অগ্রসর হইল। তখন প্রভাত। তখন কিন্তু তিনি, পূর্ব্বে যথায় দণ্ডায়মান ছিলেন সেই স্থানে, মন্দির-তলে অবসন্নভাবে পতিত—নিদ্রায় মগ্ন। সন্নিকটবর্ত্তী বিক্ষোভিত সমুদ্রের তরঙ্গ হইতে উৎক্ষিপ্ত জলকণা-

সমূহের ক্ষীণ ধারানিচয়ের স্পর্শ তিনি কিছুই অনুভব করেন নাই। গাঢ় নিদ্রায় অভিভূত হইয়া তিনি মৃতের ন্যায় অচেতন অবস্থায় পতিত ছিলেন। কি ঘটিতেছিল তাহার কিছুই অবগত হইতেছিলেন না।

LXVIII

[*But long before sunrise Milanion get up again. Eagerly he resumed watching the statue of the goddess*].

Yet long before the sun had showed his head,
Long ere the varied hangings on the wall
Had gained once more their blue and green and red,
He rose as one some well-known sign doth call
When war upon the city's gates doth fall,
And scarce like one fresh risen out of sleep,
He gan again his broken watch to keep.

Prose Order :—Yet long......head, [and] long ere (=before... ...wall had once more gained......red, he rose as one [rises, whom] some well-known sign doth call (=calls) when war doth fall (=falls) upon the city's gates (=gates of the city), and, he, scarce (=scarcely) like one fresh (=freshly) risen out of sleep, gan (=began) to keep his broken watch again.

Synonyms & Meanings :—*Yet*—though he had been sleeping so soundly. *Showed his head*—peeped above the horizon; পূর্ব্বাকাশে উদিত। *Showed*—(rare for) shown. *His*—its; the sun is personified. *Varied hangings*—different kinds of articles kept hanging; 'hangings'=things hanging. *Had gained ...red*—had again become distinctly visible in their actual colours, blue, or green, or red; had (as the result of sufficient daylight

entering the temple) again appeared (to Milanion) to have different colours ; তাহাদিগের উপর সূর্য্যালোক-পাত হেতু নিজ নিজ নীল, হরিত এবং রক্ত-বর্ণ, অর্থাৎ বর্ণস্বাতন্ত্র্য পুনঃপ্রাপ্ত হইয়াছে। *Rose*—got up (from sleep) ; উত্থিত হইলেন। *One*—a man. *Well-known*—readily understood ; সুপরিচিত ; সহজে বোধগম্য। *Sign*—signal ; সঙ্কেত। *Call*—summon (to the fight) ; আহ্বান করে। *War doth fall upon*—enemy forces assault ; শত্রুসেনা আক্রমণ করে। *Scarce*—scarcely ; hardly ; নহে বলিলেও চলে এইরূপ। *Like*—behaving like ; সদৃশ (আচরণপূর্ব্বক)। *Fresh*—freshly, lately, just ; সদ্য ; সবেমাত্র। ['Fresh-risen' would show the meaning clearly]. *Risen out of*—awaked from ; উত্থিত ; জাগরিত। *Gan*—began ; আরম্ভ করিলেন ; see on *l.* 49. *Keep his broken watch*—continue his constant and careful observation, which had been interrupted (by his sleep) ; (নিদ্রাবশতঃ) যাহাতে বাধা ঘটিয়াছিল, সেই অবেক্ষণ কার্য্য পুনর্ব্বার করিতে থাকা। *Watch*—watchfulness ; অবেক্ষণ, i.e. লক্ষ্যপূর্ব্বক অপেক্ষা।

Notes, &c. :—470. *The sun...head*—the top of the sun's disk had risen above the horizon.

471. *Varied*—of different kinds ; *or* of different colours. *Hangings*—Though this word may mean 'drapery, tapestry', there is no mention of such tapestry in Stanza LIV. It must therefore be understood in a general sense and taken to refer to the 'many precious things' of *l.* 374.

472. *Once more*—as on the previous day.

473. *Well-known sign*—military signal the meaning of which would be known to all. The idea is that Milanion was startled and frightened.

474. *War*—i.e. warring enemies ; a hostile army ; metonymy.

475. *Scarce like*—i.e. Milanion was not tired or listless, as a man would be who had just got up from sleep.

476. *His broken watch*—Milanion had kept looking steadily at the face of the goddess, for he expected Venus to inform him by some sign or omen (see *l.* 437) whether she would grant his prayer or not.

Grammar, &c. :—*As one* [rises]—contracted adverb clause of comparison, modifying 'rose'. [Whom] *some...call*—adjective clause, qualifying 'one'. *One*—indefinite pronoun ; dative, governed by 'like'. *Scarce, fresh*—adverbs. *Risen*—qualifies 'one'.

Substance :—Long before the sun rose or there was sufficient light in the temple by which to distinguish the colours of the different articles hanging on its walls, Milanion got up. He was startled on realizing that he had fallen asleep. But with fresh energy he resumed his watch and remained on the alert lest he should miss any sign made by the goddess.

Expl. :—But, though Milanion slept so soundly, his sleep did not last long. Long before even the top of the sun's disk had peeped above the eastern horizon, long before daylight was sufficiently strong to enable one to distinguish the colours—blue, green, and red—of the various articles hanging on the walls of the temple, he suddenly got up from sleep. On awaking he felt as startled as a man is when the customary military signal announces an enemy attack on the gates of his city and bids him fall in : he cursed himself for having fallen asleep. But he hardly showed any signs of having been just roused out of a sleep that had been induced by fatigue. With fresh eagerness he resumed the watch that his sleep had interrupted, for he was determined not to miss any sign or communication the goddess might make to him.

সরলার্থ :—তথাপি সূর্য্য পূর্ব্বগগনে আবির্ভূত হইবার বহুপূর্ব্বে এবং মন্দিরগাত্রে লম্বিত বস্ত্র সকলের উপর আলোকপাত হইয়া সেগুলি নীল কি হরিত

কি রক্তবর্ণের তাহা লক্ষিত হইবার বহু পূর্ব্বেই তিনি নিদ্রা ত্যাগপূর্ব্বক উত্থিত হইলেন। নগরীদ্বারে সমুপস্থিত শত্রুসেনার আক্রমণ রোধ করিবার জন্ত আহ্বান সূচনা করিয়া কোন সুপরিচিত সঙ্কেতধ্বনি হইলে তাহা শ্রবণপূর্ব্বক (আক্রান্ত নগরীর) অধিবাসিগণ যেরূপ নিদ্রাভঙ্গে চকিত হইয়া উঠে, তিনি সেইরূপ চকিতভাবে উঠিয়া পড়িলেন। কিন্তু তিনি সদ্য-সুপ্তোত্থিতের মত ভাবে না থাকিয়াই, তাঁহার (অবসাদজনিত নিদ্রায়) যে কার্য্যে ব্যাঘাত ঘটিয়াছিল, (নূতন উদ্যমের সহিত অক্লান্তভাবে) সেই অন্বেষণ কার্য্যে ব্যাপৃত হইলেন।

LXIX

[*Milanion turned round. A strange hope thrilled through him. Eagerly he gazed at the far end of the sea*].

Then he turned round ; not for the sea-gull's cry
That wheeled above the temple in his flight,
Not for the fresh south wind that lovingly
Breathed on the new-born day and dying night,
But some strange hope twixt fear and great delight
Drew round his face, now flushed, now pale and wan,
And still constrained his eyes the sea to scan.

Prose Order :—He then turned round ; not for (=because of) the sea-gull's cry (=cry of the sea-gull) that in his (=its) flight wheeled above the temple, not (=nor) for......wind that breathed lovingly on......night. But some strange hope twixt (=betwixt) fear and great......face, [which was] now flushed [and] now pale and wan, and still (=all the time) constrained his eyes to scan the sea.

Synonyms & Meanings :—*Then*—when he had decided to resume his vigil. *Turned round*—faced about ; i.e. instead of

having his face towards the goddess, he looked out at the open sea ; মুখ ফিরাইয়া লইলেন। *Not for*—not on account of ; not because he heard ; জন্য নহে। *Sea-gull*—one of several classes of web-footed sea-birds, mostly found in flocks. *Wheeled*—swung round, changed direction (i.e. turned back seawards) ; ঘুরিতেছিল, i.e. সমুদ্রে ফিরিবার জন্য স্বীয় গতির দিক্‌ পরিবর্ত্তিত করিতেছিল। *In his flight*—while flying along ; উড়িতে উড়িতে ; 'his' = its (by poetical licence). *Not for*—not in order to enjoy ; উপভোগ করিবার জন্য নহে। *Fresh*—cool and refreshing ; স্নিগ্ধ। *Lovingly*—affectionately ; i.e. sweetly, deliciously. *Breathed...night*—blew gently at a time when dawn had just begun and the night was soon to pass away ; রাত্রির শেষ হয় হয় এবং ঊষার উপক্রম মাত্র হইয়াছে এমন সময়ে ধীরে ধীরে বহিতেছিল। *Strange*—mysterious, difficult to define ; অপূর্ব্ব। *Twixt*—(short for) betwixt, between ; here = containing elements of ; মধ্যবর্ত্তী ; যাহাতে এই উভয় উপাদানই বর্ত্তমান। *Drew round*—spread over ; crept into ; ব্যাপিয়া ফেলিল ; অধিকার করিল ; 'drew' is intransitive here, and 'round' is a preposition. *Now...now*—at one moment...the next moment ; এই......আবার তাহার পরক্ষণেই। *Flushed*—glowing with warm colour (C. O. D.) ; beaming with 'great delight' ; আনন্দোজ্জ্বল। *Pale and wan*—bloodless and worn ; বিবর্ণ এবং শুষ্ক ; নীরক্ত এবং শীর্ণ। *Still*—all the time ; সমস্তক্ষণই। *Constrained*—forced ; compelled ; বাধ্য করিতেছিল ; নিয়োজিত করিতেছিল। *Scan*—carefully survey every part of ; পর্য্যবেক্ষণ করা ; বিশেষভাবে, প্রত্যেক অংশে, লক্ষ্য করা।

Notes, &c. :—478. *Wheeled in his flight—either* (1) turned back seawards while flying in the air (taking 'wheeled' in a loose sense) ; *or* (2) flew in curves (taking 'wheeled' in a strict sense).

479-80. *That lovingly...night*—that loved to blow gently when night passed away and dawn broke. *Breathed on*—nestled its face in, pressed its face close to (so that its breath may touch). The images are of a mother kissing her new-born baby and weeping over her dying child.

481. *Twixt fear and great delight*—i.e. there was in that hope something of which Milanion felt afraid and also something that filled him with great joy.

482. *Flushed*—i.e. when the feeling of 'great delight' was uppermost in his mind. *Pale and wan*—i.e. when 'fear' was uppermost in his mind.

Grammar, &c. :—*That...flight*—adjective clause, qualifying 'sea-gull's'. *To scan*—adverb equivalent, modifying 'constrained'. *Constrain* (v) ; *constraint* (n).

Substance :—Milanion then turned round and gazed towards the sea. It was not the shrieking sea-gull nor the delicious breeze from the south that drew his attention. A strange hope that filled his heart with joy as well as fear kept his eyes fixed seawards.

Expl. :—Shortly after resuming his watch in the temple, Milanion faced about to look out at the sea. Overhead, the sea-gull, flying shorewards, screamed, as it turned back towards the sea. A delicious breeze was blowing in from the south, adding to the charm of the hour when the night was about to pass away and dawn had just crept up. But it was not the sea-gull's cry nor the refreshing coolness of the breeze that caused Milanion to turn round. A new hope filled his heart—a hope he could not clearly understand, a hope that roused fear as well as intense joy. As a result his face underwent rapid changes of colour ; it alternately brightened with joyful expectation and grew pale with dark apprehension. And this strange hope that thrilled within him led him, against his will, to survey carefully every part of the sea stretching in front of him.

সরলার্থ :—তাহার পর তিনি (দেবীর দিক হইতে সমুদ্রের দিকে) মুখ ফিরাইয়া লইলেন ;—কিন্তু তাহা মন্দিরের উর্দ্ধে উড্ডীন সমুদ্রবলাকার প্রত্যাবর্ত্তন করিবার সময়ের চীৎকারের জন্য নহে ; বা নিশার শেষভাগে উষার

উপক্রমে মধুর দক্ষিণ পবনের মৃদু হিল্লোলের সংস্পর্শে নহে; কিন্তু ভয় এবং মহান্ আনন্দ এই উভয় উপাদানই যাহাতে বর্ত্তমান এরূপ এক অপূর্ব্ব আশা তাঁহার মুখমণ্ডলে প্রতিভাত হইতেছিল;—সে মুখ কখনও বা আনন্দোজ্জ্বল, আবার কখনও বা বিবর্ণ এবং শুষ্কভাব ধারণ করিতেছিল;—কিন্তু, সমস্তক্ষণই তাঁহার দৃষ্টি সমুদ্রের পর্য্যবেক্ষণে নিয়োজিত ছিল।

LXX

70

[*Something like a bright cloud rolled from the southern sky towards the temple*].

Now a faint light lit up the southern sky,
Not sun nor moon, for all the world was grey,
But this a bright cloud seemed, that drew anigh,
Lighting the dull waves that beneath it lay
As toward the temple still it took its way,
And still grew greater, till Milanion
Saw nought for dazzling light that round him shone.

Prose Order :—A faint light now lit up the southern sky; [it was] not [the] sun nor [the] moon, for all...grey. But this seemed a bright cloud that drew anigh, lighting the dull waves that lay beneath it, as it still took its way towards the temple and still grew greater, till Milanion saw naught for [the] dazzling light that shone round him.

Synonyms & Meanings :—*Now*—after Milanion began scanning the sea. *Faint light*—dim glow; অস্ফুট জ্যোতিঃ। *Lit up*—illumined, brightened; আলোকিত করিল। *Southern sky*—

sky near the southern horizon; দক্ষিণাকাশ। *For*—since. *All the world*—all that was visible; the whole expanse of sky above and sea below; সমস্ত পৃথিবীই। *Grey*—dull-coloured; neither bright nor dark in colour (because it was twilight); ধূসরবর্ণ; অস্পষ্টভাবে আলোকিত। *Drew*—approached; moved; অগ্রসর হইতেছিল। *Anigh*—(sham archaism for) near (C. O. D.); সমীপে। *Lighting*—lightening, shedding a bright light on; আলোকিত করিয়া। *Dull*—(hitherto) of an indistinct colour; vaguely visible; অস্পষ্টভাবে দৃশ্যমান। *Lay*—stretched; প্রসারিত হইতেছিল। *Still*—continuously; অনবরত। *Took its way*—advanced, moved on; অগ্রসর হইতেছিল। *Grew greater*—became larger in size; ক্রমশঃ বৃহত্তর হইতেছিল। *Naught*—nothing. *For*—on account of; cf. 'he cried out *for* fear'. *Dazzling light*—light so excessive as to confuse his sight; glare that almost blinded him for a time; তীব্রোজ্জ্বল আলোক; দৃষ্টিরোধকারী জ্যোতিঃ। *Round*—around.

Notes, &c: 485.—*Not sun, nor moon*—i.e. the brightness of the sky was not due to the rising sun or moon. *All the world was grey*—in the semi-darkness of twilight everything appeared to be of a grey, indistinct colour.

486. *This*—the faint light. *Anigh*-formed on the analogy of 'afar'.

487. *Grew greater*—The image is taken from the story of Elijah's prayer to God for rain ('Behold, there ariseth a cloud out of the sea, as small as a man's hand......And it came to pass in a little while that the heaven grew black with clouds and wind, and there was a great rain'; 1. *Kings*, xviii, 44-5) and altered in accordance with that of the 'pillar of cloud by day and the pillar of fire by night' (*Exodus*, xiii, 20-2), which guided the Israelites when Moses led them out of Egypt. For the 'great light' that shone round St. Paul, when Jesus appeared to him near Damascus, see *Acts*, xxii, 6-11.

Grammar, &c. :—*Sun, moon*—in apposition with 'light'; or predicate nouns after 'it was' understood. *For...grey*—co-ordinate clause. *Cloud*—predicate noun, referring to 'this'. *That drew anigh*—adjective clause, qualifying 'cloud'. *Lighting*—present participle active, qualifying 'cloud'. *As...greater*—adverb clause of time. *Till Milanion...light*—adverb clause of time.

Substance :—Milanion noticed a dim glow in the southern sky. It shed a bright light on the waves. It grew bigger and moved towards the temple. When it came close, it was so brilliant that Milanion was dazed by it.

Expl. :—While Milanion was looking out seawards, he observed that there was a somewhat bright patch on the sky near the southern horizon. It could not be due to the rising sun or moon, as the dim grey of twilight still lay over the rest of the sky and sea spread out before his eyes. It rather looked like a shining mass of cloud that steadily moved towards the temple and caused the dim surface of the sea to flash and sparkle in the bright light reflected from it. The nearer it came, the larger in size it grew; and when at last it came quite close and shed a brilliant light all around Milanion, his eyes were so confused by its excessive glare that he could see nothing.

সরলার্থ :—পর্য্যবেক্ষণ করিতে করিতে Milanion দেখিলেন যে, এক অস্ফুট জ্যোতিঃ দক্ষিণ গগনকে আলোকিত করিল। সে জ্যোতিঃ সূর্য্যের বা চন্দ্রের নহে ;—কারণ, তখন সমস্ত পৃথিবী (আলোকে-অন্ধকারে) ধূসর-মূর্ত্তি। সেই জ্যোতিঃ একখানি উজ্জ্বল মেঘের মত দেখাইতেছিল। তাহা ক্রমশঃ মন্দিরের দিকে অগ্রসর হইতে লাগিল ;—তখন নিম্নে প্রসারিত সমুদ্রের অস্পষ্টভাবে দৃশ্যমান তরঙ্গ-সমূহ সেই জ্যোতিতে আলোকিত হইয়া উঠিতে লাগিল। ক্রমশঃ বৃহত্তর আকার ধারণ করিয়া শেষে তাহা এরূপ হইল যে,

Milanion তাঁহার চতুর্দ্দিকে তীব্র আলোকের উজ্জ্বলতায় রুদ্ধদৃষ্টি হইয়া আর কিছুই দেখিতে পাইলেন না।

LXXI

[*Feeling strangely happy, Milanion sank down to the ground, stupefied with joy*].

But as he staggered with his arms outspread,
Delicious unnamed odours breathed around;
For languid happiness he bowed his head,
And with wet eyes sank down upon the ground,
Nor wished for aught, nor any dream he found
To give him reason for that happiness,
Or make him ask more knowledge of his bliss.

Prose Order :—But as...around ; he bowed his head for languid happiness and with wet......ground, nor wished for aught, nor found he (=did he find) any dream......happiness, or [to] make......bliss.

Synonyms & Meanings :—*But*—although he *saw* nothing. *Staggered*—reeled ; groped ; টলিতেছিলেন। *Outspread*—stretched out ; flung forward : প্রসারিত। *Delicious*—delightfully fragrant ; উপাদেয় ; মধুর। *Unnamed*—to which no name has yet been given (because they are unknown to men) ; indescribably sweet ; অনির্ব্বচনীয়। *Odours*—scents ; সুগন্ধ। *Breathed around*—hovered gently round him ; were wafted to him from all sides ; চতুর্দ্দিক আমোদিত করিতেছিল। *For*—on account of ; being overwhelmed by ; দ্বারা অভিভূত হইয়া। *Languid*—languorous, making him feel faint and listless ; অবসাদজনক ; যাহা অবসন্ন এবং অস্থির করে। *He bowed his head*—he dropped his head on his chest (as happens when one feels sleepy) ; তাঁহার মস্তক তাঁহার বক্ষের উপর নত হইয়া পড়িল। *Wet*—i.e. with tears of joy ; আনন্দাশ্রুসিক্ত।

Sank down—collapsed ; অবসন্নভাবে বসিয়া পড়িলেন। *Wished for*—desired ; আকাঙ্ক্ষা করিলেন। *Aught*—anything ; কোনও কিছু। *Found*—was aware of ; felt himself seeing ; দেখিয়াছিলেন বলিয়া মনে করিলেন। *Give...happiness*—explain to him why he should feel so intensely happy ; তিনি কেন সেরূপ আনন্দিত বোধ করিতেছিলেন, তাহা তাঁহাকে বুঝান। *Make him ask*—lead him to seek ; make him anxious to find out ; অনুসন্ধান করিতে ব্যগ্র করা। *More knowledge of*—further details about (the source of) ; fuller information regarding ; (মূল কারণ সম্বন্ধে) আরও অধিক তথ্য। *His bliss*—the supreme happiness he was then enjoying ; তাঁহার (তাৎকালিক) অপূর্ব্ব আনন্দ।

Notes, &c. :—493. *For languid happiness*—being overwhelmed by a joy that relaxed his senses and made him feel drowsy. 'Languid' is 'languor-producing', the opposite of 'exhilarating'.

495-7. The construction is obscure, as Morris's punctuation cannot always be relied upon. As the text stands, 'nor wished for aught' is unconnected with *ll.* 496-7 and means 'felt that nothing more was needed to complete his happiness'. [But if a comma has been dropped after 'found' and the infinitives 'give' and 'make' qualify both 'wished' and 'found', the sense is different :—'He was conscious that he was not dreaming ; so he could not attribute his happiness to a dream nor did he feel tempted to seek fuller information about the source of his happiness. And, he did not desire that there should be some thing to account for his bliss or to make him inquisitive about it'].

Grammar, &c. :—*Around*—adverb. *To give, make*—adverb equivalents (stating result), modifying 'found' [See *Notes* above]. *Him ask*—accusative with the infinitive, object of 'make'. *Odours* (n) ; *odorous* (adj.). *Languid, languorous* (adjs.) ; *languidness, languor* (nn) ; *languish* (v).

Substance :—Milanion groped about blindly. But there were sweet scents all around him. A drowsy happiness stole over him.

He sank down on the floor. He was supremely happy, but felt no desire to know why.

Expl. :—But though Milanion's eyes had been dazed, his sense of smell did not leave him. While he stretched out his arms and groped about he was conscious of various fragrant perfumes, (indescribably sweet perfumes), being wafted to him from every side. He was steeped in a joy that relaxed his senses and made him feel faint. His head dropped down on his chest. Tears of joy filled his eyes. He felt that nothing more was required to complete his happiness. He could not even refer his strange condition to a dream that would explain to him why he felt so happy or make him curious to know more about the real source of his happiness, for he was quite sure he was not dreaming.

সরলার্থ ঃ— (সেইভাবে জ্যোতিঃ-প্ররুদ্ধ দৃষ্টি হইয়া) বাহুদ্বয় প্রসারণপূর্ব্বক যখন তিনি টলিতেছিলেন, তখন অনির্ব্বচনীয় মধুর সুগন্ধে তাঁহার চারিদিক ভরিয়া উঠিতেছিল। অবসাদজনক এক আনন্দের সঞ্চারে তাঁহার মস্তক তাঁহার বক্ষের উপর নত হইয়া পড়িল। আনন্দাশ্রুসিক্ত-নেত্রে তিনি মন্দিরতলে অবসন্নভাবে বসিয়া পড়িলেন। তখন তিনি কোনও কিছুরই আকাঙ্ক্ষা করিলেন না। তিনি এমন কোনও স্বপ্ন দেখিয়াছিলেন বলিয়াও মনে করিতে পারিলেন না, যাহাতে বুঝিতে পারেন যে কেন তিনি সেইরূপ আনন্দিত বোধ করিতেছিলেন বা যাহাতে সেই আনন্দের তথ্য পূর্ণতর মাত্রায় অবগত হইবার জন্য চেষ্টিত হ'ন।

LXXII

[*Then he saw Venus standing before her own image, and called out to her by name*].

At last his eyes were cleared, and he could see
Through happy tears the goddess face to face
With that faint image of Divinity,
Whose well-wrought smile and dainty changeless grace
Until that morn so gladdened all the place ;
Then he, unwitting, cried aloud her name
And covered up his eyes for fear and shame.

Prose Order :—His eyes were at last cleared, and he could ......goddess [standing] face......grace [had] until that morn (= morning) so gladdened all the place. Then he......shame.

Synonyms & Meanings :—*At last*—after remaining dazed for some time. *His eyes were cleared*—he could again see distinctly ; he regained the full use of his eyesight, which had been dazzled by the brilliant light ; তাঁহার নয়নদ্বয়ের দৃষ্টি পূর্ব্ববৎ স্বাভাবিক হওয়ায় তিনি স্পষ্টভাবে সমস্ত দেখিতে পাইলেন। *Through happy tears*—through the film of tears that gathered on his eyes on account of his excessive joy ; আনন্দাশ্রুপ্রবাহের মধ্যে। *Face to face*—standing directly in front of ; সম্মুখে। *Faint image of Divinity*—marble statue which very imperfectly represented the awful majesty of her divine presence ; গরিমাময়ী দেবীর অসম্যক্ মর্ম্মর-প্রতিমা। *Faint image*—feeble copy ; অসম্যক্ প্রতিকৃতি। *Divinity*—qualities of a divine person ; goddess-like majesty ; দেবী-সুলভ গরিমা। *Well-wrought*—skilfully carved ; সুগঠিত।

Dainty—delicate ; মৃদু। *Changeless*—uniform, invariable (because portrayed on stone) ; সুস্থির। *Grace*—elegant beauty ; সৌকুমার্য্য ; কমনীয়তা। *So gladdened*—made so bright ; lent such a charm to ; এরূপ উজ্জ্বল করিতেছিল ; এমন সুন্দর করিয়া তুলিতেছিল। *Then*—when he saw the goddess herself. *Unwitting*—not conscious of it ; not intending it ; অজ্ঞাতসারে, *here* অনভিপ্রেতরূপে। *Cried aloud*—shouted loudly ; উচ্চৈঃস্বরে উচ্চারণ করিলেন। *For*—out of. *Fear*—i.e. of having offended the goddess ; দেবীর ক্রোধ জন্মিবার ভয়। *Shame*—i.e. at having so little self-restraint ; আত্ম-সংযমের অভাব প্রদর্শন হেতু লজ্জা।

Notes, &c. :—500. *Faint image*—The goddess herself was lustrous ; by her side, her 'well-wrought image white' was but 'faint'—looked quite dull and lifeless.

501. *Changeless grace*—The contrast is first between the cold, statuesque beauty of the image and the live, warm complexion of the goddess herself ; and then between the fixed smile and pose, however graceful, of the statue on one hand and the subtle changes of posture and expression of the goddess on the other. See also on *l.* 455.

503. *Unwitting*—not *witting* (i.e. conscious or intentional) ; now archaic.

Grammar, &c. :—*Face to face*—Parse the first 'face' as adverbial accusative ; or take the whole as a nominative absolute—'[her] face [being] to (=in front of) [its] face'. *Whose*—antecedent is 'image'. *Unwitting*—adjective.

Substance :—After a time he saw Venus herself standing in front of her statue. The statue, which had previously appeared so bright and charming, looked pale beside the lustrous presence of the goddess. Milanion shouted out her name, and in fear and shame covered up his eyes.

Expl. :—Milanion did not remain dazed for long. He was soon able to see clearly. In spite of the tears of joy that still

filled his eyes, he saw Venus standing in front of her statue. This statue, which showed the goddess smiling, had been cleverly executed. It had a charm and delicacy of its own that varied not from day to day. Till that morning, its beauty had filled with joy the heart of every visitor to the temple. But when the goddess herself stood beside it in all her divine splendour, it appeared to be no more than a very imperfect replica of herself. At sight of the goddess, Milanion, without intending to do so, shouted out her name in a loud voice. Then, feeling both afraid and ashamed at his foolish conduct, he covered up his eyes.

সরলার্থ:—অবশেষে তাঁহার নয়নদ্বয়ের দৃষ্টি স্বাভাবিক অবস্থা প্রাপ্ত হইল। তখন আনন্দাশ্রুসিক্ত নয়নে তিনি দেখিলেন তাঁহার সম্মুখেই দেবী Venus স্বীয় মর্ম্মর-মূর্ত্তির পুরোভাগে দণ্ডায়মানা। সে দিন প্রভাত পর্য্যন্তও সেই সুগঠিত মূর্ত্তির সুমধুর হাস্য এবং স্থির মৃদু সৌকুমার্য্য সমগ্র স্থানটীকে কত সুন্দর করিয়া রাখিয়াছিল। কিন্তু, এখন (দেবী স্বয়ং যখন তাঁহার অপূর্ব্ব সৌন্দর্য্য লইয়া তথায় উপস্থিত, তখন ভাস্করের শিল্পের পরাকাষ্ঠা হইলেও) সেই মূর্ত্তি দেবীর অনন্ত সৌন্দর্য্য-গরিমার অতি অসম্যক্ নিদর্শন মাত্র বলিয়াই প্রতিভাত হইতে লাগিল। দেবীকে দেখিয়া Milanion, সহসা উচ্চকণ্ঠে দেবীর নাম উচ্চারণ করিয়া ফেলিলেন, এবং তাহার পর-ই, ভয়ে ও লজ্জায়, নয়নদ্বয় আবৃত করিলেন।

LXXIII

[*Venus spoke thus to Milanion :—'Don't be afraid. I help those who love me. Listen to me, and you may then save both yourself and Atalanta*].

But through the stillness he her voice could hear
Piercing his heart with joy scarce bearable,

That said, 'Milanion, wherefore dost thou fear ?
I am not hard to those who love me well ;
List to what I a second time will tell,
And thou mayest hear perchance, and live to save
The cruel maiden from a loveless grave.'

Prose Order :—But he could through the stillness hear her voice piercing......scarce (=scarcely) bearable, [a voice] that said :—'Milanion,......well ; list (=listen) to what I will tell a second time, and thou mayest perchance hear, and [mayest] live to save ......grave.

Synonyms & Meanings :—*But*—though he had covered up his eyes. *Through*—in the midst of. *Stillness*—perfect silence ; পূর্ণ নীরবতা। *Piercing...bearable*—filling his heart with a joy so intense that he was almost overpowered by it ; দুর্ব্বহ আনন্দে তাঁহার হৃদয় ভেদ করিয়া ; i.e. এরূপ আনন্দে তাঁহার অন্তর ভরিয়া, যে তাহার বেগ তিনি সহ্য করিতে পারিতেছিলেন না। *Piercing*—penetrating (as with a lance or a dart). *Scarce*—scarcely, hardly. *Bearable*—endurable ; সহনীয়। *Wherefore*—why ; for what reason ; কেন ; কি হেতু ? *Hard*—hard-hearted, unfeeling, pitiless ; নিষ্ঠুর। *Well*—sincerely, thoroughly. *List*—(archaic for) listen ; শোন। *What*—the words that. *Perchance*—(poetical for) perhaps. *List to···and thou*—if thou listest to...thou. *Cruel maiden*—Atalanta, who has brought about the death of so many of her lovers ; নিষ্ঠুর কুমারী। *A loveless grave*—a death that would overtake her before she has known what love is ; the dismal fate of dying without having loved or having been loved ; প্রেমশূন্য ব্যর্থ জীবনের অন্তে যেরূপ মরণ ঘটে তাহা।

Notes, &c. :—506. *Piercing his heart with*—causing the inmost recesses of his heart to thrill with.

508. *Not hard*—readily gracious ; litotes.

509. *A second time*—The idea is that Milanion did not hear her when she spoke first. The 'perchance' in the next line is a hint that Venus doubted whether her words would even now be heard by Milanion. *

511. *Loveless grave*—transferred epithet. Atalanta's 'grave' would not be 'loveless', but the life that she would live before her death would be so.

Grammar, &c. :—*Piercing*—qualifies 'voice'. *That*—antecedent is 'voice'. *Wherefore*—interrogative adverb. *What*—that (object of 'to') which (object of 'tell'). *Time*—adverbial accusative of measure. *To save*—adverb equivalent, qualifying 'live'.

Substance :—The goddess spoke. Her words filled Milanion's heart with an intense joy. She told him that she is always kind to her worshippers. If Milanion followed her advice, he would not only save his own life but also save Atalanta from the wretched fate of one who dies without having tasted the happiness of love.

Expl. :—Though Milanion had covered up his eyes, he distinctly heard the goddess speaking, for perfect silence reigned in the temple. Her words sent a thrill of joy through the inmost depths of his heart—joy so intense as to be almost unbearable. Venus said :—'Milanion, why are you afraid of me? Why have you covered up your eyes? I never treat harshly those who are sincerely devoted to me. I am going to repeat once more what I have already said, for it seems that you have not heard my words. If you happen to hear them now and if you follow my advice, you will not only save your own life but you will also be instrumental in getting Atalanta to love and marry. You will then be able to

* It is not necessary to take 'a second time' to refer to similar advice given by Venus on a previous occasion. On the chest of Cypselus in the temple of Hera in Elis, there was, however, inscribed a scene with the legend :—Jason weds Medea, for Aphrodite (Venus) bids him do so'.

rescue Atalanta, whose scorn of love has driven so many youths to death, from the dismal fate of dying without having known the happiness of love.

সরলার্থ ঃ—কিন্তু, Milanion সেই শান্ত নীরবতার মধ্য হইতে দেবীর কথা শুনিতে পাইলেন। তাঁহার হৃদয় এরূপ তীব্র এবং অতিরিক্ত আনন্দে ভরিয়া উঠিল যে তাহার বেগ তাঁহার প্রায় অসহ্যবোধ হইতে লাগিল। দেবী বলিলেন,—'Milanion, তুমি ভীত হইতেছ কেন? যাহারা আমার যথোচিত সেবা করে, আমি ত তাহাদিগের প্রতি অকরুণ হই না। আমি তোমায় পুনর্ব্বার যাহা বলিতেছি, নিবিষ্টচিত্তে শ্রবণ কর। হয় ত, আমার উপদেশানুসারে তুমি চলিতে পারিবে এবং তাহা হইলে তুমি স্বয়ং জীবিত থাকিয়া নিষ্ঠুর কুমারী Atalantaকেও (প্রেমশূন্য ব্যর্থ জীবনের অন্তে) অপ্রেমিকার যেরূপ মৃত্যু ঘটে তাহা হইতে রক্ষা করিতে পারিবে।

LXXIV

[*Venus continued :—'Here are three golden apples, which I have brought from Damascus*].

'See, by my feet three golden apples lie—
Such fruit among the heavy roses falls,
Such fruit my watchful damsels carefully
Store up within the best loved of my walls,
Ancient Damascus, where the lover calls
Above my unseen head, and faint and light
The rose-leaves flutter round me in the night.

Prose Order :—See, three golden apples lie by my feet. Such fruit falls among the heavy roses. My watchful damsels carefully

store up such fruit within the best-loved of my walls, ancient Damascus, where...head, and in the night the rose-leaves flutter faint and light round (=around) me.

Synonyms & Meanings :—*By*—at ; close to. *Golden apples*—apples composed entirely of gold ; সোণার সেওফল। *Such fruit*—such remarkable fruits. [Names of vegetables can be used in the singular without the article *a* or *an* ; cf. 'he bought potato' ; 'lettuce contains vitamin']. * *Heavy*—heavy-scented ; giving out a scent that makes people feel 'heavy' (i.e. drowsy) ; গন্ধভার-বিশিষ্ট। *Watchful*—alert, vigilant ; অবেক্ষণকারিণী। *Damsels*—maidens (dedicated to my service) ; (আমার সেবায় নিয়োজিতা) কুমারীগণ। *Store up*—lay up, put by (for use, when necessary) ; সঞ্চয় করিয়া রাখে। *The best loved of my walls*—my favourite among the (walled) cities where I am worshipped ; প্রাচীরবেষ্টিত যে নগরী-সমূহে আমার অর্চনা হয় তন্মধ্যে যে নগরটী আমার সর্ব্বাপেক্ষা প্রিয়। *Best loved*—(better written 'best-loved')—to which I am most devoted ; যাহার প্রতি আমি সর্ব্বাপেক্ষা অধিক অনুরাগিনী ; প্রিয়তম। *Walls*—walled cities (part for whole ; synecdoche) ; প্রাচীর-সমূহ ; *here*, প্রাচীর পরিবেষ্টিত নগরী-সমূহ। *Calls above my unseen head*—invokes my assistance, though he does not see me (as you, Milanion, are now privileged to do). 'Above' is used for 'upon' for the sake of the rhyme and 'my head' for 'me'. (Compare 'call down curses on his head' ; 'his blood be on my head', &c.) ; (তোমার মত সৌভাগ্যশালী না হওয়ায়) আমাকে দেখিতে না পাইয়াও, আমার সাহায্য প্রার্থনা করে। *Faint and light*—with slight noise and gentle motion ; (১) ধীরে এবং সামান্য শব্দ পূর্ব্বক ; *or* (২) চতুর্দ্দিক্ গন্ধভারাক্রান্ত করিয়া, এবং শ্লথ হইয়া পতিত হইবার সময় সামান্য শব্দ করিয়া। *Rose leaves*—leaves of the rose plants ; (১) গোলাপ-গাছগুলির পাতা-সমূহ ; *or* (২) গোলাপফুলগুলির দল-সমূহ। *Flutter*—tremble (in the breeze) ; কাঁপিতে থাকে। *Round me*—i.e. around my temple ; আমার মন্দিরের চতুষ্পার্শ্বে।

* The literal meaning ('weighty', because large-sized or having a dense corolla) is not wholly impossible.

Notes, &c. :—512. *Golden apples*—There is no mention, in the classical myths, of any temple of Venus in Damascus. The 'golden apples' she gave to Milanion were either from the 'Tamasenian plain' in Cyprus or from the Gardens of the Hesperides (variously located in Northern Africa or in the Hyperborean lands). The fertile plain around Damascus was called Damascene, and the similarity of names may have led Morris to change Ovid's 'Tamasenian plain' to Damascus, which in the Middle Ages was not only a centre of art and culture and therefore a noble city in the eyes of Morris but also famous for its roses.

513. *Roses*—Roses were sacred to Venus. *Falls*—This indicates that the golden apples grew on trees.

514. *Watchful damsels*—slave-maidens dedicated to my service in the temple (cf. 'temple damsels', *l.* 460). But the reference to the Hesperides is clear. The Hesperides were (according to one account) the daughters of Atlas and were three in number (named Aegle, Arethusa, and Hesperia). Their duty it was to guard day and night some trees that bore golden apples and had been presented to Juno on the occasion of her marriage by Gea (Earth).

515. *Walls*—There still remain the ruins of the walls that once surrounded Damascus. They show traces of Roman and Saracenic masonry. But it is doubtful when the city walls were first built.

515-7. *Ancient Damascus*—Damascus is the capital of Syria (a country now governed by France under a mandate from the League of Nations). It is one of the most ancient cities in the world. According to Josephus, it was founded by Uz, the son of Aram ; it is first mentioned in the Bible as the birth-place of Abraham's steward (*Genesis*, xv. 2). It is situated in a very fertile plain, where fruits and flowers grow in rich abundance. It occupies a prominent place in both biblical and medieval history. *Where*

the lover...head—What does 'unseen head' mean? 'Unseen', because at night the inside of the temple was quite dark? Or because there was no statue of the goddess in the temple? [A few Grecian temples had no statues or images]. Or because the lover is supposed to be praying on some adjacent high building from where he can see the roof of Venus's temple, but not her statue? These and similar doubts occur to the reader. But the most cogent explanation is that given in *Synonyms & Meanings* above.

517. *Faint and light...night*—This refers to the soft rustle of the leaves of the rose plants, 'faint' and 'light' being taken as adverbs. [But 'rose-leaves' may be loosely used for 'petals of the rose flowers'; and the sense then would be: 'the rose petals fall at night all around my temple, spreading their heavy scent and, being light in weight, falling almost noiselessly'. *Faint* = having an oppressive scent. *Light* = light in weight. Both would then be predicate adjectives, qualifying 'rose-leaves'].

Grammar, &c. :—*Fruit*—collective noun, used as a singular; cf. 'short', 'cannon'. *Damascus*—in apposition to 'walls'. *Where the lover...night*—two adjective clauses, qualifying 'Damascus'. *Light* (n)—opposite of 'darkness'; *light* (adj.)—pale-coloured ('his coat was a *light* blue'); *light* (v)—the room is *lighted* with a candle; *light* (adj.)—opposite of 'heavy' ('light burden'); *light* (adv.)—he sleeps *light*.

Substance :—I have brought these three golden apples from my favourite city of Damascus. They fall there among roses and are carefully picked up and laid up. Lovers pray to me there, and the rose plants rustle softly in the night-breeze.

Expl. :—Venus continued speaking to Milanion. She said :—'As you see, there are three golden apples lying on the ground at

my feet. They are remarkable apples. They fall from trees where the ground is covered thick with heavy-scented roses. The maidens attached to my temple keep a sharp look-out for them ; picking them up, they lay them by in my temple in the ancient walled city of Damascus, which is my favourite among all the cities where I am worshipped. There lovers come to my temple at night ; and, though I am not visible to them in person (as I now am to you), they pray to me for help. Outside, the leaves of the rose plants growing all round my temple quiver gently in the night breeze and give out a soft, rustling sound'.

সরলার্থ :—'দেখ, আমার চরণ-পার্শ্বে তিনটি সোণার আপেল রহিয়াছে। প্রাচীর বেষ্টিত যে নগরীসমূহে আমার অর্চ্চনা হয়, তন্মধ্যে যেটী আমার সর্ব্বাপেক্ষা প্রিয়, সেই প্রাচীন ডামাস্কাস্ নগরীতে, এইরূপ ফল ফলিয়া, যথায় প্রচুর গোলাপ চতুর্দ্দিক্ গন্ধভারাক্রান্ত করিয়া ভূতলে সংন্যস্ত থাকে, সেই গোলাপ সমূহের মধ্যে পতিত হয় ; এবং, আমার সতর্ক সেবিকাগণ সেগুলিকে লইয়া সযত্নে আমার মন্দির মধ্যে সঞ্চিত করিয়া রাখে। সেই মন্দির মধ্যে প্রেমিকগণ আসিয়া, আমাকে সাক্ষাৎ না দেখিতে পাইলেও আমার সাহায্য প্রার্থনা করে ; আর, আমার মন্দিরের বহির্ভাগে নৈশ পবনে গোলাপগাছগুলির পত্রপুঞ্জ মৃদু মর্ম্মর শব্দে আন্দোলিত হয়।

LXXV

[*These apples are not only bright in appearance : they are also such that all who see them immediately want them. They will cause Atalanta to pause while running*].

'And note, that these are not alone most fair
With heavenly gold, but longing strange they bring
Unto the hearts of men, who will not care,
Beholding these, for any once-loved thing
Till round the shining sides their fingers cling
And thou shalt see thy well-girt swiftfoot maid
By sight of these amidst her glory stayed.

Prose Order :—And note that these [apples] are not alone (= not only) most......gold, but [that] they [also] bring [a] strange longing unto the hearts of men, who, beholding these, will not care for......thing, till their fingers cling round the shining sides [of these apples] ; and thou shalt......maid stayed amidst her glory by the sight of these.

Synonyms & Meanings :—*Note*—observe, notice ; দেখ ; লক্ষ্য কর। *These*—these golden apples. *Not alone*—not only ; not merely. *Most fair*—most beautiful to look at ; সুদৃশ্যতম। *With heavenly gold*—because they are of gold that is exceptionally bright ; অলৌকিক স্বর্ণময় হওয়ায়, i.e. অত্যুজ্জ্বল অসাধারণ স্বর্ণের বলিয়া। *Strange*—mysterious ; which cannot be explained ; অপূর্ব্ব ; বিচিত্র। *Longing*—yearning ; keen desire (to possess them) ; আকাঙ্ক্ষা ; বাসনা। *Bring unto*—induce in ; উদ্রেক করে। *Care for*—be anxious to have ; পাইবার

জন্ম ব্যস্ত হওয়া। *Beholding these*—after having once seen these apples; এগুলি একবার দেখিলেই। *Once-loved*—which they previously loved. *Shining sides*—dazzlingly bright surface (of the golden apples); অত্যুজ্জ্বল বহির্ভাগ। *Their fingers cling round*—they hold in their hands; তাহারা স্বীয় মুষ্টির মধ্যে গ্রহণ করে; তাহারা করতলগত করে। *Cling round*—grip tightly; সাগ্রহে ধরা; আঁকড়ান। *Thou shalt see*—you will, I assure you, see. **Well-girt*—having her robe securely fastened with a girdle round her waist (for greater convenience while running); যাহার (দৌড়াইবার সময় সুবিধার জন্য) কটিদেশে দৃঢ়ভাবে স্বীয় বসন কটিবন্ধ-সাহায্যে সুসংযত। *Swiftfoot*—(poetical for) swift-footed; who has *swift feet*; who can run very fast; ক্ষিপ্রচরণা। *Maid*—i.e. Atalanta. *By sight of these*—on barely seeing these apples. *Amidst her glory*—while she triumphantly leads in the race with you; সগৌরবে অগ্রবর্ত্তিনী হইয়া দৌড়াইতে দৌড়াইতে। *Stayed*—stopped, forced to halt; থামিতে বাধ্য।

Notes, &c. :—519. *Most fair*—used, by poetic licence, for 'fairest'.

520. *Heavenly gold*—The gold was not the ordinary gold we get on earth; it was gold that grew on trees in the garden of the gods.

524. *Well-girt*—when running, Atalanta wore a sleeveless tunic barely reaching down to the knees and fastened round her waist with a girdle or belt. *Girt*—(alternative form of) girded, participle from 'gird'.

Grammar, &c. :—*That these...men*—two noun clauses, objects of 'note'. *Beholding*—qualifies 'who'. *Once-loved*, *well-girt*, *swift-foot*—compound adjectives. *Maid stayed*—the so-called fused participle; object of 'see'.

Substance :—These apples shine brilliantly. They have also a mystic power. Whoever sees them will forsake everything else

* An over-imaginative professor paraphrases 'well-girt' as 'strong and secure in her virginity being protected by her virgin girdle' !!!

in order to get them. And if Atalanta sees them when she has overtaken you in the race, she will stop short at once.

Expl. :—Venus continued speaking to Milanion. She said :—'These apples have two properties that I want you to notice. They are, in the first place, extremely beautiful in appearance, for they are of gold brought from the garden of the gods. Secondly, whoever sees them is at once seized with a mysterious and irresistible desire to have them. The things that once tempted him will lose their attraction for him ; and he will have no peace of mind till he has these bright, golden apples securely gripped in his hands. And I can assure you that if the girl you love, the girl whom you have seen running at marvellous speed with her robe fastened tightly round her waist, once sets her eyes upon these apples, she will have no option but to stop even while she has triumphantly outstripped you in the race—even at the risk of losing the race.

সরলার্থ ঃ—'আর দেখ, এই ফলগুলি যে কেবল অলোকসামান্ত উজ্জ্বল স্বর্ণের বলিয়া সুদৃশ্যতম তাহাই নহে, কিন্তু লোকদিগের মনে এগুলি এক অপূর্ব্ব আকাঙ্ক্ষার উদ্রেক করিয়া থাকে। একবার এই ফলগুলি নিরীক্ষণ করিলেই, লোকে যতক্ষণ না এই উজ্জ্বল ফলগুলিকে স্বীয় মুষ্টির মধ্যে গ্রহণ করিতে পাইবে, ততক্ষণ তাহাদিগের পূর্ব্বেকার প্রিয় অন্য কোনও বস্তুর চিন্তাই তাহাদিগের মনে স্থান পাইবে না। তুমি দেখিতেই পাইবে যে, কটীবন্ধে কটীদেশে বসন সুসংযত করিয়া, সগৌরবে তোমার অগ্রবর্ত্তিনী হইয়া দৌড়াইবার সময়, তোমার প্রীতির পাত্রী ক্ষিপ্র-চরণা রাজকুমারী Atalanta-ও এই ফলগুলির প্রতি দৃষ্টিপাত করিবা-মাত্র, গতিরোধপূর্ব্বক দণ্ডায়মান হইতে বাধ্য হইবেন।

LXXVI

[*Take these apples with you when you are running with her; and as often as she outstrips you, throw one in front of her*].

'For bearing these within a scrip with thee,
When first she heads thee from the starting-place
Cast down the first one for her eyes to see,
And when she turns aside make on apace,
And if again she heads thee in the race
(Spare not the other two to cast aside
If she not long enough behind will bide.)

Prose Order :—For bearing these with thee within a scrip, cast down the first one for her eyes to see, when from the starting-place she first heads thee; and make on apace when she turns aside, and, if she again heads thee in the race, spare not (= do not spare) to cast aside the other two, if she will not bide behind long enough.

Synonyms & Meanings :—*Bearing*—taking, carrying. *These*—these golden apples. *Scrip*—(archaic for) small bag; ছোট থলী। *With thee*—on your person. *First*—for the first time. *She*—Atalanta. *Heads*—runs ahead of; see on *l.* 102. *From the starting-place*—immediately after leaving the starting-place; see on *l.* 70. *Cast down*—throw on the ground. *The first one*—the golden apple you have to take out first from the scrip. *For her eyes to see*—in such a way that she will be sure to see it; সে নিশ্চিতই যাহাতে দেখিতে পায় সেইরূপ ভাবে। *Turns aside*—moves away (from the race-course, in order to pick up the apple). *Make on*—run on; forge ahead; অগ্রগামী হইয়া দৌড়াইবে। *Apace*—fast; speedily; দ্রুত। *Again*—a

second or third time. *Spare not to cast*—do not shrink from casting ; do not hesitate to cast ; নিক্ষেপ করিতে দ্বিধা করিবে না। See on *l.* 167. *Cast aside*—fling by the side of the race-course (so that she may see them and have to go out of her way to pick them up) ; (দৌড়াইবার পথের) বহির্ভাগে নিক্ষেপ করিবে। *If she...bide*—if she overtakes you too quickly ; যদি সে যথেষ্টক্ষণ তোমার পশ্চাতে না থাকে ; i.e. যদি সে শীঘ্রই আবার তোমায় অতিক্রম করিতেছে দেখ। *Bide*—(archaic for) remain.

Notes, &c. :—526. *Scrip*—This word was used of a shepherd's pouch, or the wallet carried by pilgrims or beggars. It now means a receipt for money paid.

527. *For her eyes to see*—The idea is that the apples must be thrown 'in an oblique direction' (as Ovid has it) outside the race track, so that Atalanta might be delayed as long as possible.

531. *Not long enough*—i.e. not long enough to enable you to win the race.

Grammar, &c. :—*For*—conjunction. *Bearing*—qualifies 'thou', which is implied in the imperative 'cast'. *Her eyes to see*—accusative with the infinitive, governed by 'for'. *Apace*—adverb. *To cast*—noun equivalent, object of 'spare'. *Make, spare*—imperatives.

Substance :—I want you to take these apples with you when you are running the race with Atalanta. When she outstrips you at the very outset, throw one apple in front of her ; and repeat this dodge if you are overtaken a second or third time.

Expl. :—Venus's speech to Milanion is continued. She further said :—'This is how you will win Atalanta. Put these apples into a small bag and take them with you when you have to compete with her in the race. Immediately you leave the starting-place and she for the first time gets ahead of you, take out an apple from the bag and roll it on the ground in such a way that she cannot help

seeing it. In order to pick it up she will have to leave the track. While she thus loses time, forge ahead as fast as you can. If, later on, she again overtakes and outstrips you, do not hesitate to throw the other two apples besides the race-track, if she is not sufficiently delayed by your tactics to enable you to win.

সরলার্থ :—‘(Atalantaর সহিত দৌড়াইতে যাইবার সময়) একটী ছোট থলীর মধ্যে করিয়া এই আপেলগুলি সঙ্গে লইয়া যাইবে। যে স্থান হইতে দৌড়ের আরম্ভ, সেই স্থান পরিত্যাগ করিবার পরই—যখন Atalanta প্রথমবার তোমায় অতিক্রমপূর্ব্বক অগ্রগামিনী হইবে, তুমি একটি আপেল (দৌড়াইবার পথের বাহিরের দিকে) এভাবে নিক্ষেপ করিবে যে ফলটি যেন তাহার নয়নগোচর হয়। যখন সে (তাহা লইবার জন্য) পথের বহির্ভাগে যাইবে, তুমি দ্রুতগতিতে অগ্রসর হইতে থাকিবে। এবং, তাহার পরেও, সে যদি দৌড়ানতে পুনর্ব্বার তোমায় অতিক্রম করিয়া অগ্রবর্ত্তিনী হয়, এবং অধিকক্ষণ তোমার পশ্চাতে অপেক্ষা না করে, (একটি একটি করিয়া) অপর ফল দুইটিও (ঐ ভাবেই) পথের বাহিরে নিক্ষেপ করিতে দ্বিধা করিও না।

LXXVII

[*When you have married Atalanta, do not forget me*].

‘Farewell, and when has come the happy time
That she Diana's raiment must unbind
And all the world seems blessed with Saturn's clime
And thou with eager arms about her twined
Beholdest first her grey eyes growing kind,
Surely, O trembler, thou shalt scarcely then
Forget the Helper of unhappy men’.

Prose Order :—Farewell, and when the happy time has come that [=when] she must unbind Diana's raiment and [when] all the world......clime, and [when] thou, with eager arms twined about her, beholdest her grey eyes first growing kind, then surely, O trembler, thou shalt scarcely forget the Helper of unhappy men.

Synonyms & Meanings :—*Farewell*—good-bye. *Happy time that*—joyous occasion on which ; শুভ অবসর যৎকালে। *She*—Atalanta. *Diana's raiment*—costume such as was worn by Diana and imitated by virgins ; i.e. the girdle worn by unmarried girls ; ডায়ানা দেবীর বেশ অর্থাৎ, অবিবাহিতা কুমারীগণের ব্যবহৃত কটাবন্ধ। *Raiment*—(poetical for) dress ; বসন ; বেশ। *Must unbind*—will have to take off ; অগত্যা মোচন করিবে। *All the world*—the whole world. *Blessed with Saturn's clime*—enjoying the undiluted happiness of the Golden Age, which was ruled over by Saturn ; i.e. সত্যযুগের অনাবিল আনন্দে পূর্ণ ; see on *l.* 427. *Clime*—country. *With eager arms twined about her*—with your arms lovingly encircling her ; while clasping her lovingly in your arms ; তোমার বাহুদ্বয়ে সাগ্রহে তাহাকে বেষ্টন করিয়া ; i.e. প্রেমভরে তাহাকে আলিঙ্গন করিতে করিতে। *Eager arms twined*—arms eagerly (=with a keen desire) twined ; transferred epithet. *Twined*—coiled ; wound ; placed round ; বেষ্টিত ; জড়ান। *About*—around. *First*—for the first time in her life. *Grey eyes*—Cf. *ll.* 87 and 117. *Growing kind*—becoming milder (under the influence of love) ; wearing a softer expression ; (প্রেমাবেশ হেতু) স্নিগ্ধ-ভাব ধারণ করিতে। *Trembler*—person trembling in fear ; i.e. Milanion. *Then*—when you are married. *Forget*—forget your obligations to ; i.e. তোমার কর্তব্য ভুলিয়া যাওয়া। *The Helper of unhappy men*—Venus, the goddess who helps men in their distress (i.e. men who are unhappy on account of their love) ; (প্রণয়হেতু মনের অসুখে) যাহারা অসুখী সেই সকল ব্যক্তির সাহায্যকারিণী দেবী Venus.

Notes, &c. :—533. *Happy time*—i.e. your marriage day.

534. *Diana's raiment must unbind*—must lay aside for ever the *zone (a flat and broadish girdle worn by unmarried girls round their hips) ; i.e. must become a married woman. Among both Greeks and Romans, the bridegroom had, as a part of the marriage ceremony itself, to unbind the bride's zone on the night of the marriage. [Morris has in view a passage of Catullus :—'It is as pleasing to me as, they say, was the daintily gilded apple, which loosened her long-bound zone, to the swift-footed maiden (i.e. Atalanta)'].

535. *Saturn's clime*—the peace and plenty of Saturn's reign ; শনিব রাজত্বের সুখ-শান্তি। 'Clime' (=country) stands (by metonymy) for 'conditions prevailing in a country' ; দেশের অবস্থা। Saturn (the Hindu Shani) was the father of Jupiter, Juno, Neptune, and Pluto. Jupiter dethroned him and banished him from Olympus. So Saturn came to Latium (in Italy) and established civilized society by laying down laws and teaching the people agriculture. The country flourished exceedingly and came to be known as *Saturnia*, the land of Saturn ('Saturn's clime') ; and his reign was looked upon as the Golden Age.

537. *Growing kind*—Cf. *l.* 425.

538. *Trembler*—Cf. 'covered up his eyes for *fear* and shame'.

539. *Helper*—See on *l.* 391. She refers to herself. Capital H, because the word refers to a goddess.

Grammar, &c. :—*That*—relative pronoun, adverbial accusative of time. *Blessed*—predicate adjective, qualifying 'world'. *Kind*—predicate adjective, qualifying 'eyes'.

Substance :—Now I bid you farewell. When you have married Atalanta and when, happy in her love, you feel that, the

* Greek *zone* ; Latin *zona*. Sometimes also called a *cingulum*, but different from the *tainia*, which was worn higher up and mostly by married women.

earth has become a paradise, I trust you will not forget me or the help you have received from me.

Expl. :—Venus thus finished her speech :—'Now I wish you success and leave you. The joyous day of your marriage, the day on which Atalanta will be compelled to lay aside her maiden's girdle, is at hand. Earth will then seem to you a paradise where the peace and plenty of Saturn's Golden Age reign everywhere. With Atalanta lovingly clasped in your arms, you will watch how for the first time in her life the light of love shines in her eyes, filling their dull grey with the warm glow of tender emotion. And I earnestly trust that you, who are now trembling before me in fear and suspense, will not, in the midst of your supreme happiness, forget me, the goddess who always helps men out of their love troubles'.

N. B. According to the story, Milanion and Atalanta did forget the duty they owed to Venus (cf. Milanion's promise in Stanza lxiii, *ll.* 438-9), and were in consequence changed into beasts by her.

সরলার্থ :—'এখন বিদায়, Milanion। এখন তুমি ভয়ে কম্পমান, কিন্তু, সেই সুখের সময় যখন আসিবে,—যখন Atalanta ডায়ানার (অনুমোদিত) কুমারীর বেশ অগত্যা পরিত্যাগ করিতে বাধ্য হইবে, যখন (তোমার নিকট) সমস্ত জগৎ যেন শনির রাজত্বে সত্যযুগের অনাবিল আনন্দে পূর্ণ বলিয়া মনে হইবে, যখন প্রেমভরে তাহাকে আলিঙ্গন করিতে করিতে তাহার জীবনে প্রথমবার (প্রেমাবেশ হেতু) তাহার পাংশুবর্ণ নয়নদ্বয় স্নিগ্ধভাব ধারণ করিতেছে দেখিবে,—তখন, নিশ্চিতই, প্রণয়িগণের মনঃ-ক্লেশ নিবারণে সাহায্য-কারিণী দেবী Venusএর প্রতি তোমার কর্ত্তব্য বিস্মৃত হইবে না'।

LXXVIII

[*Milanion raised his head, but the goddess had left. He saw only her statue and the three apples*].

Milanion raised his head at this last word,
For now so soft and kind she seemed to be,
No longer of her Godhead was he feared ;
Too late he looked, for nothing could he see
But the white image glimmering doubtfully
In the departing twilight cold and grey,
And those three apples on the steps that lay.

Prose Order :—At this last word Milanion raised his head, for she now seemed to be so soft and kind [that] he was no longer feared (=afraid) of her Godhead ; [but] he looked too late, for he could see nothing but (=except) the white image glimmering doubtfully in the cold and grey departing twilight and those three apples that lay on the steps.

Synonyms & Meanings :—*Raised his head*—uncovered his eyes and looked up. *At this last word*—i.e. on hearing the phrase 'Helper of unhappy men'. *Soft*—tender, gentle ; কোমল প্রকৃতি। *Her Godhead*—her awful, divine presence ; তাঁহার দেবভাব ; (here) তাঁহার সম্ভ্রমজনক দেবীমূর্ত্তি। *Feared*—(archaic and dialectal for) afraid ; ভীত। [Also spelt 'feard']. *Glimmering doubtfully*—dimly and vaguely visible ; অস্পষ্ট ভাবে ঈষৎ দৃশ্যমান। *Glimmering*—shining with a faint light ; অস্ফুট আলোকে ঈষৎ প্রতিভাত। *Doubtfully*—so vaguely that one seeing it could not be sure what it was ; এরূপ অস্পষ্ট ভাবে, যে কেহ দেখিয়া স্থির করিতে পারিত না তাহা কি। *Departing*—coming

to an end ; disappearing before the approach of day ; অবসিত-প্রায় । *Cold*—dim ; see on *l.* 446.

Notes, &c. :—541. *She*—i.e. her voice. Milanion's eyes were covered ; he could only hear her.

543. *Too late*—for the goddess had vanished.

546. *Steps*—same as the 'steps' of *l.* 464. Or were there steps in front of the pedestal of the statue ?

Grammar, &c. :—[That] *no longer...feared*—adverb clause of result, modifying 'be'. *Apples*—object of the preposition 'but'.

Substance :—Venus spoke in a voice so gentle that Milanion ventured to look up. But she had already vanished. In the faint light he only saw the dim outline of the statue and the three apples.

Expl. :—When Venus concluded her speech, the tone of her voice became very mild and gentle. Hearing her speaking so kindly, Milanion made bold to uncover her eyes and look up ; he no longer felt terrified by the awful presence of the goddess. But he was too late to see the goddess : she had already vanished. The twilight was drawing to a close. The light within the temple was still dim and grey. And all that met Milanion's eyes were the white marble statue only indistinctly visible and the three golden apples lying on the temple steps.

সরলার্থ ঃ—(দেবীর) শেষের কথা শুনিয়া Milanion মুখ তুলিয়া চাহিলেন। কারণ, এখন Milanionএর দেবীকে এরূপ কোমল-প্রকৃতি এবং সদয় বলিয়া মনে হইতেছিল যে তাঁহার সম্ভ্রম-জনক দেবীমূর্ত্তিতে আর তিনি ভীত বোধ করিতেছিলেন না। কিন্তু যখন তিনি চাহিয়া দেখিলেন, সে অতি বিলম্বে—দেবী তখন অন্তর্হিতা। তিনি নিশাবসানে প্রত্যুষের অস্ফুট আলোকে অস্পষ্টভাবে ঈষৎ দৃশ্যমান দেবীর শুভ্র মর্ম্মর মূর্ত্তি এবং সোপানাবলীর উপর স্থিত ঐ তিনটি আপেল ব্যতীত অন্য কিছুই দেখিতে পাইলেন না।

LXXIX

[*Milanion picked up the apples and then fell asleep*].

These then he caught up quivering with delight,
Yet fearful lest it all might be a dream,
And though aweary with the watchful night,
And sleepless nights of longing, still did deem
He could not sleep ; but yet the first sunbeam
That smote the fane across the heaving deep
Shone on him laid in calm untroubled sleep.

Prose Order :—Quivering with delight, yet fearful lest it might all be a dream, he then caught these [apples] up, and, though aweary ......and [with] sleepless nights of longing, did still deem [that] he could not sleep ; but yet......sleep.

Synonyms & Meanings :—*Then*—when he saw that the goddess had vanished. *Caught up*—snatched up ; grabbed up ; সাগ্রহে উঠাইয়া লইলেন। *Quivering*—trembling ; কাঁপিতে কাঁপিতে। *Fearful*—afraid. *It all*—the whole of what he had seen and heard. *Aweary*—(archaic for) thoroughly weary ; tired out ; অবসন্ন ; আক্লান্ত। *With the watchful night*—because he had kept awake during the night ; i.e. বিগত রাত্রি জাগরণে অতিবাহিত করা হেতু। *With*—on account of. *Sleepless nights of longing*—(previous) nights when he could not sleep because of the mental agony of unsatisfied love ; অপূর্ণ-প্রেমবাসনাজনিত মনঃক্লেশে অনিদ্রায় অতিবাহিত রজনী-সমূহ। *Still*—though he was tired and had not slept for many nights. *Deem*—think. *But yet*—but in spite of his idea that he could not sleep. *Smote*—fell fiercely on ; তীব্র ভাবে পতিত হইল। *Fane*—temple. *Across*—from

beyond ; অপর দিক্ হইতে। *Heaving deep*—alternately rising and falling waves of the sea ; তরঙ্গায়িত সমুদ্র। *Laid*—when stretched on the floor ; শয়ান। *Calm*—peaceful ; শান্ত। *Untroubled*—undisturbed by painful dreams ; দুঃস্বপ্নাদি উদ্বেগে অবিচ্ছিন্ন ; i.e. গাঢ়।

Notes, &c. :—549. *Aweary*—The prefix *a-* has a slightly intensive force. *Watchful*—(in the rare sense of) wakeful, passed without sleep.

550. *Nights of longing*—nights during which he was a prey to the painful yearnings of love.

551. *Could not sleep*—because of his joy and excitement.

552. *Smote*—The sun would rise in the south-east ; but the temple was 'fenced from the east', so the sun's rays would not fall upon it till the sun was somewhat high in the sky and consequently strong. *Heaving*—rising and falling with alternate motions. [Byron has 'the heaving plain of ocean'].

Grammar, &c. :—*All*—adjective, qualifying 'it' ; 'it' refers to what has been described in the previous stanzas. *Though...night*—contracted adverbial clause of concession. *He...sleep*—noun clause, object of 'deem'. *Smote*—smite ; smote ; smitten. *Laid*—verb adjective, qualifying 'him'.

Substance :—Milanion trembled in his joy. But he was not quite sure that he had not been dreaming. He snatched up the apples. Though he had not slept the previous night and had also passed many more sleepless nights since falling in love with Atalanta, he felt he could not sleep. But before the sun's rays fell on the temple floor, he was fast asleep.

Expl. :—Milanion found that the goddess had disappeared. A thrill of joy still ran through his body, causing him to tremble. One fear, however, worried him ; he did not feel quite sure that the whole incident of Venus's visit and speech was not a dream. He had kept awake the previous night ; and since his consuming love

for Atalanta had begun to torment him, he had not known sleep for many a dreary night. [See Stanzas xxxvi and xlix]. As a result, he was utterly tired out. But, with the apples in his hands, he was so excited that he felt he would not be able to sleep. Nature was, however, too strong for him ; and by the time the first beams of sunlight struck the temple floor from the other side of the rising and falling waves of the sea, he was deep in a calm and undisturbed sleep and perfectly unconscious of the sun shining fiercely on him.

সরলার্থ :—আনন্দের আবেগে কাঁপিতে কাঁপিতে Milanion তখন ঐ আপেলগুলি সাগ্রহে উঠাইয়া লইলেন। বুঝি বা এ সমস্তই স্বপ্ন,—এই ভাবিয়া তখনও তিনি ভীত হইতেছিলেন। এবং, বিগত রাত্রি জাগরণে অতিবাহিত করিয়াছিলেন বলিয়া, এবং পূর্ব্বের কয়েক রজনীও অপূর্ণ-প্রেমবাসনা-জনিত মনঃক্লেশে অনিদ্রায় যাপন করিয়াছিলেন বলিয়া, অত্যন্ত ক্লান্ত বোধ করিলেও, তিনি মনে করিতেছিলেন যে তিনি তখন নিদ্রা যাইতে পারেন না। কিন্তু, তথাপি, তরঙ্গায়িত সমুদ্রের পরপার হইতে প্রথম সূর্য্যকিরণ যখন মন্দিরের মধ্যে Milanionএর গাত্রে আসিয়া পতিত হইল, তখন তিনি শান্ত এবং গাঢ় নিদ্রায় সমাচ্ছন্ন হইয়া মন্দিরতলে শয়ান।

LXXX

[*Shortly before noon Milanion got up and, taking the apples with him, left the temple*].

But little ere the noontide did he rise,
And why he felt so happy scarce could tell
Until the gleaming apples met his eyes.
Then leaving the fair place where this befell
Oft he looked back as one who loved it well,

Then homeward to the haunts of men gan wend
To bring all things unto a happy end.

Prose Order : – He did rise (=rose) but little ere (=before) the noontide, and could scarce (=scarcely) tell why he felt so happy, until...eyes. Then, leaving...befell, he oft looked back as......well [would look back]; then [he] gan (=began to) wend homeward ......men, [in order] to bring......end.

Synonyms & Meanings :—*But*—only ; adverb. *Little*—shortly. *Ere*—before. *The noontide*—noon ; see on *l.* 4. *Rise*—get up from sleep. *Scarce*—hardly. *Gleaming*—shining ; উজ্জ্বল। *Met his eyes* - were noticed by him ; তাঁহার নয়নগোচর হইল। *Leaving*—going away from. *The fair place*—the beautiful temple. *This*—what has been described. *Befell*—happened, took place ; ঘটিয়াছিল। *Oft*—several times. *Who loved it well*—to whom it was most dear. *Homeward*—in the direction of his home ; towards Argos. See on *l.* 632. *Haunts of men*—places where men resorted ; localities inhabited by human beings (as opposed to the 'lonely fane, far from all men's work') ; মনুষ্যগণের নিবাসস্থলসমূহ ; লোকালয়সমূহ। *Gan*—began to ; see p. 26. *Wend*—go, walk. *To bring...end*—to conclude all his sufferings and wanderings with merriment and festivities (by defeating Atalanta in the race and marrying her) ; সমুদয় ব্যাপার সুখজনক ভাবে পরিসমাপ্ত করিবার জন্য ; i.e. প্রতিযোগিতায় Atalantaকে পরাজিত করিয়া তাহাকে বিবাহপূর্ব্বক আনন্দে ও উৎসবে উদ্বেগ ও ভ্রমণ-জনিত ক্লেশের অবসান করিবার উদ্দেশ্যে। *Unto*—to.

Notes, &c. :—555. *Why......tell*—He had in his sleep forgotten all about the goddess's visit to the temple and her kind words of advice to him.

559. *Haunts of men*—i.e. the towns and cities.

Grammar, &c. :—*Little*—adverb. *Why...happy*—noun clause, indirect question ; object of 'tell'. *Where this befell*—adjective

clause, qualifying 'place'. *As one*—contracted clause of comparison (see *Prose Order*), modifying 'looked back'. *To bring*—adverb equivalent ; infinitive of purpose. *Haunt* (n and v) ; *haunted* (adj.).

Substance :—Just before noon Milanion got up. He felt quite happy ; but he did not know why, till he noticed the apples. He left the temple, but could not help looking back at it several times. He proceeded towards Argos and Schoenus in order to bring his adventures to a happy conclusion by marrying Atalanta.

Expl. :—Milanion slept several hours ; not till it was almost noon did he get up. He was feeling extremely happy, but he could not understand the reason for it. He had forgotten how kind Venus had been to him ; he remembered nothing of it till he caught sight of the shining golden apples lying before him. Taking them up, he left the beautiful temple where all these wonderful events had taken place ; but the place had left such an impression on his mind that he looked back at it more than once. Then he proceeded homewards—to that part of the country in which Argos and Schoenus were situated. The last stage of his sufferings and wanderings had yet to be completed ; the joy of defeating Atalanta in the race and marrying her yet awaited him.

সরলার্থ ঃ—কিন্তু প্রায় মধ্যাহ্নের সময় তিনি নিদ্রাভঙ্গে উত্থিত হইলেন। তিনি অত্যন্ত আনন্দ অনুভব করিতেছিলেন, কিন্তু সে আনন্দের কারণ অনুসন্ধান করিয়া পাইতেছিলেন না। যখন সেই উজ্জ্বল আপেলগুলির উপর তাঁহার দৃষ্টি পড়িল, তখন সমস্ত স্মরণ হইল। তখন, যথায় এই (অদ্ভুত) ব্যাপার ঘটিয়াছিল সেই সুন্দর মন্দির হইতে তিনি নিষ্ক্রান্ত হইলেন। কিন্তু, ঐ মন্দিরের প্রতি তাঁহার প্রগাঢ় প্রীতির জন্য তিনি প্রত্যাবর্ত্তন-কালেও প্রায়ই পশ্চাতে ফিরিয়া উহার প্রতি দৃষ্টিপাত করিতে লাগিলেন। তাহার পর সমুদয় ব্যাপারের যাহাতে সুখাবহ পরিণাম ঘটে, সেই উদ্দেশ্যে যে দিকে লোকালয় সেই দিকে, স্বগৃহাভিমুখে, অগ্রসর হইতে লাগিলেন।

LXXXI

[*Milanion is back at Schoenus. The race with Atalanta is about to begin*].

Now has the lingering month at last gone by,
Again are all folk round the running place,
Nor other seems the dismal pageantry
Than heretofore, but that another face
Looks o'er the smooth course ready for the race,
For now, beheld of all, Milanion
Stands on the spot he twice has looked upon.

Prose Order :—At last the lingering month has now gone by. All folk are again round the running place ; nor does the dismal pageantry seem other than heretofore, but [=except] that another face looks over......race, for Milanion, beheld of (=by) all, now stands on the spot [that] he has twice looked upon.

Synonyms & Meanings :—*Now*—on the day Milanion is to run with Atalanta. *Lingering*—(apparently) passing very slowly ; i.e. যাহা চলিয়া যাইতে বিলম্ব করিতেছে বলিয়া মনে হইতেছিল। *At last*—after what seemed to be a very tedious delay. *Gone by*—passed away ; elapsed ; গত। *All folk*—all classes of people. *Running place*—race-course. *Other than heretofore*—different to what it was on previous occasions ; পূর্ব্বেকার বার-সমূহ হইতে ভিন্ন প্রকারের। *Heretofore* - formerly. *Dismal pageantry*—saddening show ; sombre spectacle ; দুঃখজনক দৃশ্য। *But that*—except the fact that. *Another face*—a new face ; i.e. a different competitor, Milanion. *Smooth*—level. *Course* - i.e. race-course. *Ready for*—prepared for. *Beheld*

of all—watched by all the spectators ; the observed of all observers; সকল দর্শক কর্তৃক পরিদৃষ্ট। *Twice*—on two previous race-days ; see Stanzas viii and xxxv. *The spot*—i.e. the starting place ; see *ll.* 70 and 240.

Notes, &c. :—561. *Lingering*—not passing away quickly enough for Milanion.

563-5. *Dismal*—because it invariably ended in the death of Atalanta's suitor. The citizens of Schoenus despised these races and executions. See *ll.* 148-9 and *ll.* 233-5. *Pageantry*—elaborate but hollow show. [It is generally used as the collective noun from 'pageant' (see on *l* 134) and meaning 'a series of shows']. *Face*—man (synecdoche). *Ready*—It is better to construe 'ready' with 'course' than with 'face'.

Grammar, &c. :—*Running*—verb noun (gerund), used as an epithet adjective. *That......race*—noun clause, object of 'but'. *Other*—predicate adjective, qualifying 'pageantry'. *Than* [it was] *heretofore*—contracted adverb clause of comparison. [That] *he twice ......upon*—adjective clause, qualifying 'spot' ; ellipsis of relative.

Substance :—The prescribed period of one month is now over. People have again gathered to witness another race of Atalanta. As on previous occasions, it is a melancholy show. The only difference is that the new competitor is Milanion who stood near the starting-place—the observed of all observers.

Expl. :—The interval of one month insisted on by King Schoeneus is now over. That delay has been an extremely tedious one to Milanion. All classes of people have again assembled round the public place where Atalanta's races with her suitors were held. The spectacle is an interesting one, but an air of dejection hangs over the crowd, for they feel that the race is bound to end in the death of an innocent young man. In every respect it is similar to what the crowd has seen on former occasions, except that the com-

petitor is a different man. He is Milanion, and stands near the starting-place that he had twice before observed. The eyes of all the spectators are fixed on him, while he surveys the level race-course before him, which had been made ready for the day's important event.

সরলার্থ ঃ—(Milanionএর মনে হইতেছিল যে,) নির্দিষ্ট একমাস সময় যেন কাটিতেই চায় না। অবশেষে, এখন তাহা গত হইয়াছে। ধাবন-চত্বরের চতুষ্পার্শ্বে পুনরায় লোকেরা সকলে সমবেত। অন্যান্য বারের মতই সেই বিষাদ-জনক দৃশ্য ;—তবে, প্রভেদ এই যে এক নূতন ব্যক্তি (এবার Atalantaর সহিত) যে সমতল মাঠটি সেইদিনের দৌড়ের জন্য প্রস্তুত করিয়া রাখা হইয়াছিল তাহার উপর দৃষ্টিপাত করিতেছেন। কারণ Milanion পূর্ব্বের দুইবার দর্শক-রূপে (দৌড় আরম্ভের) যে স্থান দর্শন করিয়াছিলেন, এবার সকল দর্শক কর্ত্তৃক পরিদৃষ্ট হইয়া তথায় তিনি স্বয়ং প্রতিদ্বন্দ্বীরূপে দণ্ডায়মান।

LXXXII

[*Atalanta is not her usual cool self. Has the confident look in Milanion's eye upset her?*]

But yet—what change is this that holds
the maid?
Does she indeed see in his glittering eye
More than disdain of the sharp shearing blade,
Some happy hope of help and victory?
The others seem to say, 'We come to die,
Look down upon us for a little while,
That dead, we may bethink us of thy smile'.

Prose Order :—But yet [there is a difference]. What change ...maid ? Does she indeed...victory ? The others...while, [so] that we, [when] dead, may bethink us (=ourselves)...smile'.

Synonyms & Meanings :—*But yet*—but though the show is not different from what it has formerly been. *What change...... maid*—how is it that Atalanta looks so changed ; why is it that she is not as calm and unconcerned as she usually is ; Atalantaর (আকৃতির ভাবে) এরূপ পরিবর্ত্তন লক্ষিত হইবার কারণ কি ? i.e. অন্যান্য বার দৌড়াইবার সময় তাঁহাকে যেরূপ ধীর এবং উদাসীন ভাবে থাকিতে দেখা যাইত, এবার তিনি সেরূপ না থাকিবার কারণ কি ? *What change*—what kind of change ; what new feeling ; কিরূপ পরিবর্ত্তন। *Holds*—has hold of, keeps in its grasp ; i.e. sways ; অধিকার করিয়া লইয়াছে। *The maid*—i.e. Atalanta. *Indeed*—actually. *Glittering*—shining, bright ; উজ্জ্বল। *More than*—something more than. *Disdain of*—scorn for ; অবজ্ঞা। *Shearing blade*—sword for beheading (the defeated competitors) ; (পরাজিত ব্যক্তির) শিরশ্ছেদনকারী তরবারি। *Shearing*—cutting, beheading (not used of a sword in prose) ; কর্ত্তনকারী, here শিরশ্ছেদনকারী। *Blade*—sword (*strictly*, the edged cutting-piece, ফলক, as opposed to the handle) ; তরবারি। *Happy*—which makes him feel happy ; (এখানে) সুখদায়িনী। *Help and victory*—(outside) help in winning the race ; (বাহ্য) সাহায্যপ্রাপ্ত হইয়া বিজয় লাভ। *The others*—those who had previously competed with Atalanta. *Seemed to say*—had such a hopeless look on their faces that they seemed to say ; (এরূপ নৈরাশ্য-ব্যঞ্জক-মুখে উপস্থিত হইত যে তাহারা) বলিতেছে বলিয়া মনে হইত। *Look down upon us*—be so kind as to turn your eyes towards humble creatures like ourselves ; আমাদিগের উপর আপনার অনুগ্রহ-দৃষ্টি প্রসারিত করুন। *A little while*—a few moments. *Dead*—after we are dead. *Bethink us of*—remind ourselves of, recall to mind ; স্মরণ করিতে। *Us*—(archaic for) ourselves.

Notes, &c. :—570. *More than disdain, &c.*—Others also have not feared to die ; but does Atalanta see in Milanion's eye something more than scorn of death ?

571. *Help and victory*—victory-giving help (by hendiadys). 'Help' of course refers to the golden apples.

572. *Seemed*—i.e. by their looks and bearing.

573. *Look down upon*—This means 'treat as inferiors, despise'. Here it indicates a prayer from the doomed men for a favour from Atalanta..

574. *Dead*—The idea is ; after you have smiled at us, we shall not live long and shall have no opportunity of recollecting your smile. See *ll.* 129-30.

Grammar, &c. :—*But yet*—The sentence is not completed ; aposiopesis. *Disdain*—object of 'than'. *Hope*—in apposition with 'more'. *That dead......smile*—adverb clause of result. *Disdain*—n and v ; *disdainful* (adj.). *Shear*—*shear* ; *sheared* (or archaic, *shore*) *shorn* (or rarely, *sheared*).

Substance :—But Atalanta looks a changed woman. Has Milanion's bright eyes told her that, in addition to scorning death (as others before him have done), he is also sure of getting such help as will grant him victory ? Previous competitors felt that they were doomed men ; their looks only prayed for the favour of a kind glance from Atalanta.

Expl. :—But as a matter of fact there is a real difference between this race and the previous ones. Atalanta is not as careless and self-possessed as she usually is : some strange change, which she cannot resist, has come over her. What can it be due to ? Is it because Milanion's bright eyes have flashed a subtle message to her ? Have they told her that not only does he hold in utter contempt the risk of death at the executioner's hands (as her other suitors have also done) but that (unlike them) he is in the happy position of being able to count upon outside assistance to lead him to victory ? Other suitors of Atalanta looked as if they had come prepared to die ; their eyes only pleaded for the favour of a brief

glance from her, so that they may have the satisfaction of remembering their smile after their death—a satisfaction denied to them as long as they lived.

সরলার্থ ঃ—কিন্তু (সমস্ত ব্যাপার অন্যান্য বারের মত হইলেও), তথাপি কুমারী Atalantaর (আকৃতির ভাবে) এরূপ পরিবর্ত্তন লক্ষিত হইবার কারণ কি ?—বস্তুতঃ, তিনি কি Milanion এর উজ্জ্বল নয়ন-দ্বয়ে (মৃত্যুদণ্ডপ্রাপ্ত পরাজিত ব্যক্তির) শির-চ্ছেদনকারী তীক্ষ্ণধার তরবারির প্রতি অবজ্ঞার অতিরিক্ত আরও কিছু,—কোন-ও বাহ্য-সাহায্য-প্রাপ্তি হেতু বিজয়লাভ করিবার সুখদ আশার চিহ্ন, লক্ষ্য করিতেছেন ? (নৈরাশ্য-ব্যঞ্জক মুখে উপস্থিত) অন্যান্য প্রতিদ্বন্দ্বীদিগকে দেখিয়া Atalantaর মনে হইত যে তাহারা যেন বলিতেছে,—'আমরা ত মরিতেই আসিয়াছি ; কিয়ৎক্ষণের জন্য আমাদিগের উপর কৃপাদৃষ্টি প্রসারিত করুন যে, জীবনান্তেও, আপনার মধুর হাসির কথা আমাদিগের মনে জাগিবে'।

LXXXIII

[*Milanion, on the other hand, looked confident and happy*].

But he—what look of mastery was this
He cast on her ? why were his lips so red ?
Why was his face so flushed with happiness ?
So looks not one who deems himself but dead,
E'en if to death he bows a willing head ;
So rather looks a god well pleased to find
Some earthly damsel fashioned to his mind.

Prose Order :—But he [looked different from her former suitors]. What look of mastery was this [that] he cast on her ?

Why was...happiness? One who deems himself but (=nothing but) dead, does not look so, even if he bows a willing head to death; rather does a god, well pleased...mind, look so.

Synonyms & Meanings :—*Look of mastery*—triumphant look, look showing that he was perfectly confident of victory; প্রভুত্ব-ব্যঞ্জক দৃষ্টি ; i.e. যে দৃষ্টি তাঁহার নিঃসংশয়রূপে বিজয়লাভের আশার সূচনা করিতেছিল। *Cast on*—flung at; directed towards; নিক্ষেপ করিতেছিলেন। *So*—to such an extent. *Flushed*—radiant, aglow; উজ্জ্বল ; উৎফুল্ল। *So*—in that manner. *Deems*—considers; মনে করেন ; গণ্য করেন। *But dead*—(archaic for) all but dead; virtually dead (for, if defeated, he will have to die soon); বস্তুতঃ মৃত বলিয়াই ; মৃতকল্প। *Bows a willing head to death*—voluntarily faces the risk of death; স্বেচ্ছায় (ঘাতকের অসির সম্মুখে) আপনার শির মৃত্যুর নিকট অবনত করে ; i.e. যাহাতে মৃত্যুর সম্ভাবনা এরূপ বিপজ্জনক কার্য্যে স্বেচ্ছায় অগ্রসর হয়। *Rather*—on the other hand; বরং। *God*—immortal resident of heaven (as opposed to 'earthly' being); স্বর্গের দেব ; সুরপুরীর অধিবাসী অমর। *Well pleased*—who is highly delighted. *Earthly damsel*—human maiden (as opposed to 'goddess'); পৃথিবীর মানবকুমারী। *Fashioned to his mind*—having a figure and features as lovely as he would like to have them; তাঁহার মনের মত গঠনের। *Fashioned*—shaped (as regards figure and features); গঠিত। *To his mind*—to his liking; suitably to his choice; 'to'=according to.

Notes, &c. :—576-7. *Lips red, face flushed*—i.e. Milanion was so elated that his face was flooded with colour.

578. *But dead*—no less than dead; on the point of death (as the spectators took him to be).

579. *Bows a willing head, &c.*—agrees to die at the executioner's hands. He will have to kneel before the executioner. 'Willing' is transferred epithet; Milanion himself, not his head, is willing.

580-1. *God, earthly damsel*—Greek gods (and goddesses) were

not above falling in love with human beings. *To find*—i.e. to find to his surprise.

Grammar, &c. :—*But he*—incomplete sentence (aposiopesis). [That] *he cast on her*—adjective clause, qualifying 'this'; ellipsis of relative. *But*—adverb. *Dead*—predicate adjective, qualifying 'himself'. *To find*—adverb equivalent, modifying 'pleased'. *Fashioned*—qualifies 'damsel'.

Substance :—Milanion's bearing was different from that of other competitors. He cast a look of triumph at Atalanta. His face beamed with joy. Far from looking like one who stood at death's door, he appeared to be as happy as a god in the presence of a human maiden whose beauty comes up to his ideal.

Expl. :—But Milanion was by no means dejected. With an air of perfect confidence, with triumph shining in his eyes, he looked at Atalanta. His lips glowed conspicuously red; and his whole face was radiant with joy. It was to be expected that he would be thinking of himself as one who stood facing imminent death; but no man who is in such a plight ever looked so happy as Milanion, even though he had, as was well known, gladly accepted the risk of having to kneel before the executioner. On the other hand, his appearance and bearing reminded one of some god who, to his delightful surprise, finds before him a maiden as beautiful in form and feature as he would like her to be though she happens to be born of mortal man.

সরলার্থ :—কিন্তু Milanion তাঁহার প্রতি যে দৃষ্টি নিক্ষেপ করিতেছিলেন, তাহাতে (অন্যান্য প্রতিদ্বন্দ্বীর মত বিমর্ষভাবের পরিবর্ত্তে) এই নিশ্চিত-বিজয়-লাভের আশা-সূচক প্রভুত্ব-ব্যঞ্জক ভাব কোথা হইতে আসিল? তাঁহার ওষ্ঠাধর এরূপ আরক্ত কেন? তাঁহার মুখ-মণ্ডলই বা সুখাবেশ হেতু এরূপ উল্লাসে উৎফুল্ল কেন? (পরাজয়ের ফলে স্বীয় সুনিশ্চিত আসন্ন মৃত্যুর সম্ভাবনায়) কোনও ব্যক্তি যদি আপনাকে প্রায়-মৃত বলিয়াই গণ্য করেন তবে,

তিনি (সম্পূর্ণ) স্বেচ্ছায় (ঘাতকের অসির সম্মুখে) স্বীয় মস্তক মৃত্যুর নিকট অবনত করিতে যাইলেও, তাঁহার মুখ-ভাব ত (কখনও) এরূপ হইতে পারে না। বরং, (স্বর্গের) কোনও অমর যদি মর্ত্ত্যে মানব-সন্তানগণের মধ্যে আপনার মনের মত গঠনের কোনও কুমারীকে দেখিতে পান, তবে তাঁহার মুখ-ভাব এরূপ প্রীতি-প্রসন্ন হইতে পারে।

LXXXIV

[*Atalanta felt abashed. Vague love-longings stirred in her heart*].

Why must she drop her lids before his gaze,
And even as she casts adown her eyes
Redden to note his eager glance of praise,
And wish that she were clad in other guise?
Why must the memory to her heart arise
Of things unnoticed when they first were heard,
Some lover's song, some answering maiden's word?

Prose Order :—Why must she drop her lids (=eyelids) before his gaze and, even as she casts her eyes adown, [why must she] redden......guise? Why must the memory of things unnoticed when they were first heard—some lover's song, some answering maiden's word—[now] arise to her heart?

Synonyms & Meanings :—*Must she*—is she forced to; তিনি বাধ্য হইতেছেন। *Drop her lids*—half close her eye-lids and look downwards (in order to avoid meeting Milanion's eye); i.e. নেত্র-পত্রদ্বয় অর্দ্ধ-নিমীলিত করিয়া দৃষ্টি নত করিতে। *Before his gaze*—when Milanion looked straight at her. *Casts her eyes adown*—bends her eyes downwards; i.e. তাঁহার নয়নদ্বয়ের দৃষ্টি নিম্নে সঞ্চারিত করিতেছেন। *Adown*—(archaic for) downwards. *Redden*—blush red; আরক্তভাব ধারণ

করিতে। *To note*—because she noticed ; লক্ষ্য করিয়া। *Eager*—keen, steady ; সাগ্রহ। *Glance*—look. *Praise*—admiration (of her beauty) ; প্রশংসা। *Of praise*—which showed how well her beauty had impressed him ; প্রশংসমান। *Clad*—clothed ; dressed ; পরিহিতা ; আবৃতা। *In other guise*—in a different style ; not in the short tunic of a huntress ('guise' being archaic for 'manner of dress') ; অন্যরূপ পরিচ্ছদে। *Memory*—recollection ; স্মৃতি। *Arise to her heart*—suddenly stir up her deepest feelings ; তাঁহার অন্তরে সহসা জাগিতে ; তাঁহার হৃদয়ের গভীরতম বৃত্তিগুলিকে সহসা উদ্বোধিত করিয়া তুলিতে। *Unnoticed*—unheeded ; which she had ignored ; অলক্ষিত ; যাহা তিনি অগ্রাহ্য করিয়াছিলেন। *Answering*—speaking in reply.

Notes, &c. :—582. *Must*—Venus has been working on her mind ; Atalanta is already under the influence of love. Consequently, she has grown so shy that she, who had been so indifferent to the attentions of young men, could not look her suitor in the face.

584. *Glance of praise*—Milanion 'praised' Atalanta's beauty, not in words, but by his look.

585. *Clad in other guise*—dressed in a fashion more becoming a young maiden.

586-8. She had hitherto hated love and scorned to take notice of scenes of love-making. Now that she was herself under the sway of love, the memory of those scenes returned and stirred her heart. *Some answering maiden's word*—the words spoken by some maiden in response to her lover's advances.

Grammar, &c. :—*Redden*—i.e. why must she redden. *To note*—adverb equivalent, indicating cause. *Wish*—co-ordinate with 'drop' and 'redden'. *Were clad*—past subjunctive, singular ; subjunctive, because in a dependent clause of wish. *Song, word*—in apposition to 'things'.

Substance :—Atalanta's behaviour was unusual. She hung her eyes down. She could not look Milanion in the face. She

blushed when he looked at her. She wished she were dressed differently. Memories of love scenes she had not cared to notice before came rushing back to her.

Expl. :—It was not Milanion alone who behaved differently from other suitors. Atalanta, too, was a wholly changed girl. For some strange reason, she felt quite shy. A strange impulse compelled her to drop her eyes when Milanion glanced at her; and, while she avoided meeting his eye by looking downwards, a red blush spread over her face when she noticed in the very expression of his eyes how keenly he was admiring her beauty. This made her conscious of the unseemliness of her scanty attire; she wished she were dressed in a more becoming costume than that of a huntress. Other thoughts also troubled her. She had in the past scorned to take any notice of scenes of love-making, whether it was a lover singing to his sweetheart or the reply of a girl to her lover's protestations. But though she had at the time ignored such scenes, they now flashed through her memory and deeply stirred the chords of love in her heart.

সরলার্থ :—Milanionকে সাগ্রহে দৃষ্টিপাত করিতে দেখিয়া Atalantaর অক্ষি-পত্র আনত হইয়া (নয়ন-দ্বয় অর্দ্ধ-নিমীলিত হইয়া) আসিতেছে কেন? কেনই বা নয়ন-দ্বয় নত করিবার সময় Milanionএর প্রশংসমান সাগ্রহ দৃষ্টি লক্ষ্য করিয়া তাঁহার মুখ-মণ্ডল আরক্ত-ভাব ধারণ করিতেছে এবং তাঁহার মনে হইতেছে যে (শিকারীর মত বেশ না পরিধান করিয়া) অন্যবিধ বসনে সজ্জিতা হইয়া আসিলেই ভাল হইত?—(প্রেমিকার উদ্দেশে) প্রেমিকের প্রণয়-গীতি এবং প্রেমিকের প্রণয়-নিবেদন-শ্রবণে প্রেমিকার উত্তর প্রভৃতি ব্যাপার-সকল পূর্ব্বে তাঁহার শ্রবণ-গোচর হইলেও, এতাবৎ-কাল, Atalanta তাহা অগ্রাহ্য করিয়াই ত আসিয়াছেন;—কিন্তু এখন সেই সমুদয়ের স্মৃতি তাঁহার অন্তরে (প্রেমভাব জাগাইয়া) উদিত হইতেছে কেন?

LXXXV

[*Why is it that this great change has come over Atalanta ?*]

What makes these longings, vague, without a name,
And this vain pity never felt before,
This sudden languor, this contempt of fame,
This tender sorrow for the time past o'er,
These doubts that grow each minute more and more ?
(Why does she tremble as the time grows near,
And weak defeat and woeful victory fear ?)

Prose Order :—What makes (=causes) these longings, [which are] vague [and] without a name......time past over, [and] these doubts that grow more and more each minute ? Why does...... near, and fear [both] weak defeat and woeful victory ?

Synonyms & Meanings :—*What makes*—what is the cause of ; what gives rise to ; কি জন্য হইতেছে ; হইবার কারণ কি ? *These longings*—these cravings (in Atalanta's heart) ; এই আকাঙ্ক্ষা-সমূহ। *Vague*—not clearly defined ; not for any definite object ; যাহার নিশ্চিত লক্ষ্য কিছু নাই ; অনির্দ্দেশ্য-লক্ষ্য। *Without a name*—to which she could not give a name ; which she did not know how to describe ; যাহার নামকরণে তিনি অক্ষম ; অনির্ব্বাচ্য। *Vain pity*—foolish feeling of tenderness (for Milanion, whom she did not want to die) ; বৃথা করুণা ; নির্ব্বোধের মত অকারণ অনুকম্পা। *Never felt before*—which she had never shown for any of her previous suitors ;

পূর্ব্বে অননুভূত। *Sudden*—unexpected; আকস্মিক। *Languor*—softening of mood; pensive lassitude; সকরুণ-ভাব; অবসাদ। *Contempt*—scornful disregard; অবজ্ঞা। *Fame*—her reputation as a runner. *Tender sorrow*—sensitive regret; করুণ-বেদনা; সানুকম্প কাতরতা। *Time past o'er*—years (of her youth) already gone by. *Grew more and more*—become gradually firmer; ক্রমশঃ দৃঢ়তর হইতেছে। *Each*—(poetical for) every. *Time*—i.e. for the race to begin. *Grows near*—approaches; নিকটবর্ত্তী হইতেছে। *Weak defeat*—defeat (in the race) that would be due to her own want of resolution; সংকল্পের দৃঢ়তার অভাবে পরাজয়। *Weak*—wanting in firmness; দৃঢ়তাহীন; ক্ষীণ। *Woeful victory*—victory (in the race) that would be a calamity (for it would mean the death of Milanion): দুর্দ্দশাবহ বিজয়। *Woeful*—highly distressing; শোচনীয়, দুর্দ্দশাজনক।

Notes, &c. :—589. *These longings*—e.g. her wish that she was dressed more modestly and her recollection of scenes of love-making.

590. *Vain pity* - pity for her rival in the race, which she had always considered foolish and futile.

591. *Sudden languor*—she was not 'calm and unmoved' (as in *l.* 88); she did not like to try her best to win; she felt an inclination to let Milanion win.

592. *Sorrow*—i.e. regret that she had wasted so many years without seeking the happiness to be found in love. This regret made her feel 'tender', i.e. sensitive and yielding.

593. *Doubts*—i.e. regarding the wisdom of her decision not to love or marry.

595. If she was defeated in the race, she would be guilty of faintness of resolve; for, if she tried her best, she was bound to win. If, on the other hand, she won, she would be responsible for the death of Milanion (whose very look had roused in her the vague longings of love).

Grammar, &c. :—*Makes*—objects are 'longings', 'pity', 'languor', 'contempt', 'sorrow', and 'doubts'. *Minute*—adverbial accusative of duration of time.

Substance :—For reasons she cannot understand, Atalanta is a prey to vague desires. She does not wish that her suitor should die. She wants to give in : she does not care for her reputation. She regrets that she has scorned love so long. She is not sure that she has acted wisely. She trembles in fear, because she must choose between defeat that would show her want of resolution and victory that would mean the death of Milanion, who has already made an impression on her heart.

Expl. :—Atalanta is seriously disturbed in mind, though she cannot explain why. Uncertain cravings that she can neither analyse nor describe seize her. Though she has never been moved by compassion for the fate of her suitors and though she has considered such compassion foolish and futile, she is now filled with a tender regard for Milanion. Most unexpectedly, her stubborn character softens, and she does not feel inclined to exert herself. Even for her reputation as a runner she cares no longer. Her heart being awakened to the gentle influence of love, she regrets that she has allowed so many years of her young life to run to waste without seeking to taste the happiness of love. Each moment sees her less and less convinced of the wisdom of having scorned love. As the time for the race to begin approaches, the strain on her mind is so intense that she actually trembles. She dreads the choice, forced on her, between a defeat that would betray her feebleness of resolve and a victory that would be highly distressing, for it would mean the death of Milanion (to whom she already felt attracted).

সরলার্থ ঃ—তাঁহার মনে এখনকার এই অনির্দ্দেশ্য-লক্ষ্য অনির্ব্বাচ্য (অপূর্ব্ব) আকাঙ্ক্ষা-সমূহ উদিত হইবার কারণ কি ? পূর্ব্বে অননুভূত এই বৃথা

অনুকম্পা, এই আকস্মিক শৈথিল্য, (ক্ষিপ্রচরণা বলিয়া তাঁহার যে খ্যাতি আছে সেই) খ্যাতির প্রতি এই অবজ্ঞা, অতীতের জন্য এই করুণ বেদনা-বোধ, (স্বীয় অতীত আচরণের ঔচিত্য-সম্বন্ধে) প্রতি মুহূর্ত্তে অধিকতর দৃঢ়ীভূত এই সন্দেহ—এ সমুদয়েরই বা কারণ কি ? (দৌড়ের আরম্ভ হইবার) সময় নিকটবর্ত্তী হইতেছে, বলিয়া তাঁহার কম্পন দেখা দিতেছে কেন ?—হয় ত বা সংকল্পের দৃঢ়তার অভাবে পরাজিতা হইবেন, অথবা হয়ত বিজয়-লাভের শোচনীয় পরিণামে কাতর হইবেন—এরূপ চিন্তায় তিনি শঙ্কিতা হইতেছেন কেন ?

LXXXVI

[*The race begins. Atalanta seems likely to win*].

Now while she seemed to hear her beating heart,
Above their heads the trumpet blast rang out
And forth they sprang ; and she must play her part.
Then flew her white feet, knowing not a doubt,
Though slackening once, she turned her head about,
But then she cried aloud and faster fled
Than e'er before, and all men deemed him dead.

Prose Order :—Now while she seemed......heart, the trumpet blast rang out above their heads, and they sprang forth ; and she ......part. Then her white feet, not knowing a doubt, flew, though she, slackening once, turned her head about ; but then......aloud and fled faster than [she did] ever before, and all men deemed him (i.e. Milanion) dead.

Synonyms & Meanings :—*She seemed to hear her beating heart*—her heart was throbbing so violently (on account of intense agitation) that she could almost hear its heavy beats ; i.e. (ক্ষোভ-বশতঃ) তাঁহার হৃদয় এরূপ বেগে স্পন্দিত হইতেছিল যে স্পন্দন-শব্দ প্রায় তাঁহার শ্রবণগোচর হইবার মত হইয়াছিল। *Above their heads*—i.e. in the air overhead ; 'their' = Milanion's and Atalanta's. *The trumpet blast*—the sound of the herald's horn (which was the signal for the race to start) ; (ঘোষণাকারীর) তুরী-ধ্বনি। *Rang out*—was heard clearly ; স্পষ্ট শ্রুত হইল। *Sprang forth*—ran ahead ; বেগে ধাবমান হইলেন। *Must*—had necessarily to. *Play her part*—do what was expected of her (as a competitor in the race) ; i.e. run at her usual speed ; স্বীয় কর্ত্তব্য সম্পাদন করিতে, i.e. স্বীয় স্বাভাবিক (দ্রুত) বেগে দৌড়াইতে। *Flew*—moved rapidly ; দ্রুত প্রধাবিত হইতে লাগিল। *Knowing not a doubt*—not hesitating in the least ; 'a' = a single ; সম্পূর্ণ দ্বিধাশূন্যভাবে ; একটুও ইতস্ততঃ না করিয়া। *Slackening*—slowing down, reducing her speed ; গতিবেগ খর্ব্ব করিয়া ; মন্দগতি হইয়া। *Turned her head about*—looked round to see (where Milanion was). *Then*—when she had looked behind. *Fled*—ran. *Deemed him dead*—considered Milanion as good as dead.

Notes, &c. :—596. *Beating*—thumping, heaving violently.

597. *Above their heads*—because the herald points his horn upwards, when he blows it.

598. *Play her part*—A stage metaphor. *Play a part* = try to deceive.

599. *A doubt*—She had for the moment forgotten the 'doubts that grew more and more each minute'. The doubts that filled her *mind* did not slacken the speed of her *feet*.

601. *Cried aloud*—i.e. on seeing Milanion close behind.

602. *Deemed him dead*—because they felt that he had no longer any chance of winning.

Grammar, &c. :—*Trumpet*—noun, used here as epithet adjective. *Knowing*—qualifies 'feet'. *Slackening*—qualifies 'she'. *Than*

e'er before—contracted adverb clause of comparison. *Dead*—predicate adjective, qualifying 'him'. Distinguish between *fly*, *flew*, *flown* and *flee*, *fled*, *fled*. *Fly* and *flying* (in prose) now preferred to *flee* and *fleeing*; but *fled* is preferred to *flew* or *flown* (C. O. D.).

Substance :—Atalanta's heart was beating violently. As the signal was given, the two competitors started. Atalanta ran without any signs of hesitation. Once she looked behind, but then immediately ran faster than ever before. The spectators felt sure that she was going to win and that Milanion was as good as dead.

Expl. :—On this occasion Atalanta was not 'calm and unmoved'. She was, on the other hand, highly agitated. Her heart throbbed so violently that she thought she could hear its heavy beats. Soon the herald, pointing his trumpet upwards, blew the signal for the race to start, and a sharp sound rang through the air. The two competitors were off immediately ; and, in order to keep up appearances, Atalanta was forced to run fast. Without the slightest symptom of hesitation, she ran on, her bare white feet moving with remarkable speed. For a moment, however, she checked her speed, and, turning her head round, looked back at Milanion. Finding that he was close behind, she shrieked aloud and began to run faster than she had ever done before. The spectators naturally felt sure that she would win ; and they already looked upon Milanion as practically a dead man.

সরলার্থ ঃ—(এবার দৌড়াইতে আরম্ভ করিবার পূর্ব্ব-ক্ষণে Atalanta এত বিচলিত হইয়া পড়িয়াছিলেন যে) তাঁহার মনে হইতেছিল যে তিনি নিজ হৃদয়ের স্পন্দন-শব্দ শ্রবণ করিতে পাইতেছিলেন। এমন সময়ে, (ঘোষণাকারীর) তূরীর নিনাদ বায়ুমণ্ডল ভেদ করিল। সেই মুহূর্ত্তে প্রতিদ্বন্দ্বিদ্বয় সবেগে ধাবমান হইলেন। (মনে যেরূপই বোধ হউক, বাহিরে) এখন যেরূপ আচরণ কর্ত্তব্য, Atalantaকে তাহা করিতেই হইল ;—তাঁহার শুভ্রচরণদ্বয়

সম্পূর্ণ দ্বিধা-শূন্যভাবে সবেগে ধাবনে রত হইল। একবার মাত্র তাহাদিগের গতি-বেগের হ্রাস হইল ;—তখন তিনি মুহূর্ত্তের জন্য মুখ ফিরাইয়া (Milanion এর দিকে) চাহিলেন। কিন্তু, তাহার পরই উচ্চ-ধ্বনি-পূর্ব্বক, তিনি পূর্ব্বাপেক্ষাও দ্রুততর গতিতে ধাবন করিতে লাগিলেন। তখন সমবেত দর্শকগণ সকলেই মনে করিল—Milanionএর পরাজয় এবং মৃত্যু সুনিশ্চিত।

LXXXVII

[*Milanion throws the first apple before her. Tempted by it, she stops*].

But with no sound he raised aloft his hand,
And thence what seemed a ray of light there flew
And past the maid rolled on along the sand;
Then trembling she her feet together drew
And in her heart a strong desire there grew
To have the toy; some god she thought had given
That gift to her, to make of earth a heaven.

Prose Order :—But he raised his hand aloft with no sound (=without a sound) ; and what seemed a ray of light flew thence, and rolled on along the sand past the maid. [The introductory particle, 'there', is unnecessary]. Then, she, trembling, drew her feet together ; and there grew in her heart a strong desire to have the toy ; some god, she thought, [*or* she thought (that) some god] had given that gift to her, [in order] to make a heaven of earth.

Synonyms & Meanings :—*But*—although it seemed obvious that Atalanta was going to win. *With no sound*—noiselessly ; নিঃশব্দে। *Raised*—lifted. *Aloft*—high up ; i.e. above his head. *Thence*—from it ; i.e. from his hand. *Seemed*—looked like. *Ray*

of light—long, narrow streak of light ; আলোক-রশ্মি। *Flew*—darted ; ছুটিয়া গেল। *Past*—beyond ; অতিক্রম করিয়া। *Trembling*—i.e. with excitement. *Drew her feet together*—brought her feet close to each other ; i.e. stopped running ; i.e. গতিরোধপূর্ব্বক দণ্ডায়মান হইলেন। *Grew*—arose ; উদিত হইল। *The toy*—i.e. the golden apple (which was as enticing to her as a plaything is to a child) ; খেলানাটি ; i.e. লোভনীয় সোণার আপেলটি। *Make of earth a heaven*—convert earth into heaven ; enable her to enjoy heavenly happiness though living on earth ; পৃথিবীকে স্বর্গে পরিণত করা ; এই পৃথিবীতেই স্বর্গসুখভোগে অধিকারিণী করা।

Notes, &c. :—603. *With no sound*—Milanion is cool and collected but the excited Atalanta had 'cried aloud'.

604. *A ray of light*—i.e. the golden apple flashed brightly as it rolled along.

605. *The sand*—The race-course (outside the track) was strewn with sand.

607. *A strong desire*—This was due to the special virtue of the golden apples. See *ll.* 520-5.

609. *Heaven*—'place of supreme happiness' (C. O. D.)

Grammar, &c. :—*What* = that (subject of 'flew' and 'rolled') which (subject of 'seemed') ; a compound relative. *Ray*—predicate noun, referring to 'which' contained in 'what'. *There* (*ll.* 604 and 607)—introductory particle. *She thought*—a parenthetic clause. *To make*—adverb equivalent.

Substance :—Milanion noiselessly threw out a golden apple, which rolled along the ground. On seeing it, Atalanta stopped short. She was extremely anxious to have it ; she felt that to have it would be to enjoy heavenly happiness.

Expl. .—But Milanion was not going to allow Atalanta to win. Quite noiselessly he held up his hand and flung out one of the golden apples Venus had given him. As it left his hand and rolled along the ground, it flashed brightly, as if it was a beam of light.

Before it stopped, it passed Atalanta, who was running in front. On seeing it, she stopped short. In her excitement, she began to tremble. She felt a very strong inclination to pick up the apple ; she was as fascinated by it as a child is by a new plaything. She took it to be a gift made to her by some god—a gift that would enable her, though a mortal, to taste such happiness as the gods who dwell in heaven alone enjoy.

সরলার্থ ঃ—কিন্তু Milanion নিঃশব্দে আপনার হস্ত ঊর্দ্ধে তুলিলেন। তখন তাহা হইতে আলোকের রশ্মির মত (উজ্জ্বল) কি একটা ছুটিয়া গেল বলিয়া বোধ হইল। কুমারীর গতিপথ অতিক্রম করিয়া বালুকার উপর দিয়া তাহা গড়াইতে গড়াইতে চলিল। Atalanta তখন কাঁপিতে কাঁপিতে আপনার গতিরোধ-পূর্ব্বক দণ্ডায়মান হইলেন। (প্রক্ষিপ্ত) লোভনীয় সেই বস্তুটি (অর্থাৎ সোণার আপেলটি) সংগ্রহ করিবার নিমিত্ত তাঁহার অন্তরে এক প্রবল আকাঙ্ক্ষা উদিত হইল।—এই পৃথিবীতেই তাঁহাকে স্বর্গ-সুখ-ভোগে অধিকারিণী করিবার জন্যই কোন দেবতা তাঁহাকে ইহা দান করিয়াছেন বলিয়া তাঁহার বোধ হইতে লাগিল।

LXXXVIII

[*Picking up the apple, Atalanta hurried back to overtake Milanion*].

Then from the course with eager steps
she ran,
And in her odorous bosom laid the gold.
But when she turned again, the great-limbed man,
Now well ahead she failed not to behold,
And mindful of her glory waxing cold,

Sprang up and followed him in hot pursuit,
Though with one hand she touched the golden fruit.

Prose Order :—Then she ran from (=away from) the course with eager steps, and laid the gold in her odorous bosom. But when she turned again, she failed not (=did not fail) to behold the great-limbed man now well ahead, and, mindful......cold, sprang...... pursuit, though she touched the golden fruit with one hand.

Synonyms & Meanings :—*Then*—when she had halted. *From*—away from. *Course*—i.e. the running track. *With eager steps*—i.e. prompted by a keen desire (to pick up the apple) ; সাগ্রহ-পদ-বিক্ষেপ-পূর্ব্বক ; i.e. প্রবল বাসনা-জনিত ব্যগ্রতার সহিত। *Odorous*—diffusing perfume ; (see on *l*. 389); সৌরভময়। *Laid*—placed. *The gold*—the golden apple. *Turned*—looked round. *Again*—for the second time. *Great-limbed man*—the tall and muscular Milanion ; 'great-limbed' =massively built ; বলিষ্ঠদেহ। *Now*—by this time. *Well*—considerably. *Ahead*—in front. *Failed......behold*—saw clearly ; could not miss seeing ; স্পষ্ট দেখিলেন। *Mindful of*—being led to think of ; বিবেচনায়। *Glory*—high reputation (as an invincible runner) ; গৌরব-জ্যোতিঃ ; i.e. ক্ষিপ্রচরণা বলিয়া খ্যাতি। *Waxing cold*—becoming dim ; about to fade ; ক্রমশঃ ম্লানতর, i.e. বিনষ্ট-প্রায়। *Sprang up*—stood erect with a jerk ; সলম্ফে দাঁড়াইয়া উঠিলেন। *Followed*—ran after. *In hot pursuit*—at a furious speed ; with a fiery desire to overtake him ; ভীষণ বেগে।

Notes, &c. :—610. *From the course*—Milanion had thrown the apple in such a place that Atalanta would have to leave the race track in order to get it. Cf. 'turns aside' and 'cast aside' in Stanza lxxvi.

611. *Bosom*—i.e. the space between the upper front of her tunic and her breast (which the ancients used as a pocket). It was 'odorous' because her garment was perfumed (transferred epithet). *Gold*—thing made of gold (metonymy).

612. *Again*—She had first 'turned' in *l.* 600. *Great-limbed*—Cf. 'godlike limbs' (*l.* 264).

614. *Waxing cold—Either* 'cold' = grey, dim ; *or* the metaphor is from a dying animal, whose body is becoming cold.

615. *Sprang up*—She had had to stoop down in order to pick up the golden apple.

616. *Though, &c.*—i.e. though she was handicapped because (in her anxiety to have the golden apple safe) she kept one of her hands on her bosom where she could feel the apple all the time.

Grammar, &c. :—*Glory waxing cold*—The whole phrase is governed by 'of' ; the so-called fused participle. *Cold*—predicate adjective, qualifying 'glory'. *Limb* (n.) ; *limb* (v. = disable the limb of, mutilate).

Substance :—Atalanta left the track to pick up the apple. She placed it in her breast. Then she saw that Milanion had gone far ahead. With one hand where she could feel the apple, she ran furiously after Milanion.

Expl. :—Atalanta could not check her desire to pick up the golden apple. Eagerly she ran after it, though in doing so she had to turn aside from the running track. Having picked up the apple, she placed it in the upper front of her gown, which diffused a sweet perfume. On looking round, she could not but notice that the tall and stalwart figure of Milanion had by that time forged ahead a considerable distance. She at once realized that there was imminent risk of her being defeated and of her losing her proud reputation as the champion runner. She sprang erect and ran after Milanion, fully determined to outstrip him by a special effort. But, nevertheless, lest she might lose the apple, she placed herself at a disadvantage by having one hand over the apple even while she ran.

সরলার্থ ঃ—তখন সাগ্রহে পদ-বিক্ষেপ-পূর্ব্বক তিনি ধাবন-পথ হইতে (ফলটি লক্ষ্য করিয়া) দৌড়াইয়া বাহির হইলেন ; এবং সেই সুবর্ণময় আপেলটি আপনার সৌরভময় বসনের অন্তরালে বক্ষের মধ্যে লইয়া রাখিলেন। কিন্তু যখন তিনি ফিরিয়া চাহিলেন, তখন দেখিলেন যে দীর্ঘ বলিষ্ঠদেহ Milanion ততক্ষণে অনেকদূর অগ্রবর্ত্তী হইয়াছেন। তাঁহার গৌরব-জ্যোতিঃ ম্লান হইবার উপক্রম হইতেছে বিবেচনায়, Atalanta ত্বরায় দণ্ডায়মান হইলেন ; এবং দ্রুত-বেগে Milanionএর পশ্চাতে ধাবমান হইলেন। তখনও কিন্তু তিনি একটি হস্তে সেই সুবর্ণময় ফলটি ধরিয়া রহিয়াছিলেন।

LXXXIX

[*In her haste to overtake Milanion, Atalanta also threw away her bow and arrows*].

Note too, the bow that she was wont to bear
She laid aside to grasp the glittering prize,
And o'er her shoulder from the quiver fair
Three arrows fell and lay before her eyes
Unnoticed, as amidst the people's cries
She sprang to head the strong Milanion,
Who now the turning-post had well-nigh won.

Prose Order :—Note too [that], to (=in order to) grasp the glittering prize, she laid aside the bow that......bear, and three arrows fell over her shoulder from the fair quiver and lay unnoticed before her eyes as, amidst the people's cries (=cries of the people) she sprang...Milanion, who had now well-nigh won the turning-post.

Synonyms & Meanings :—*Note*—bear in mind. *Too*—also. *Was wont to bear*—was accustomed to carry; was in the habit of

taking with her (because she was a worshipper of Diana); সঙ্গে রাখিতেন। *Laid aside*—put by; placed on the ground; ভূতলে রাখিয়াছিলেন। *To grasp*—in order to lay hold of; গ্রহণ করিবার জন্য। *Glittering*—shining; উজ্জ্বল। *Prize*—article *prized* (i.e. highly valued) by her; object worth securing; মহামূল্য বস্তু। *Quiver*—case in which arrows are kept [a different word from 'quiver', to tremble]; তূণ। *Fair*—beautiful to look at; সুদৃশ্য। *Unnoticed*—unheeded; without attracting her attention, without inducing her to pick them up; অলক্ষিত ভাবে। *People's*—spectators'; দর্শকগণের। *Sprang*—jumped up; সলম্ফে দণ্ডায়মান হইয়াছিলেন। *Head*—get ahead of (see on *l.* 102); অতিক্রম করা। *Turning-post*—See on *l.* 97. *Well-nigh*—very nearly; almost; প্রায়। *Won*—reached; অধিকার করিয়াছেন; i.e. পর্য্যন্ত পৌঁছিয়াছেন।

Notes, &c. :—617. *Wont*—now a predicate adjective, but strictly the past participle passive of an obsolete verb, *wonen*, to dwell.

618. *Laid aside*—because she wanted her hand free. In putting by her bow and neglecting to pick up the arrows, Atalanta betrays the first symptoms of giving up the worship of Diana.

619. *O'er her shoulder*—i.e. as she stooped down to pick up the apple, the arrows fell in front of her from the quiver strapped behind the shoulder.

623. *Turning-post*—i.e. the farther end of the race-course. Milanion was nearly half-way through.

Grammar, &c. :—*Bow*—object of 'laid-aside'. *To bear*—adverb equivalent, qualifying 'wont'. *To grasp*—adverb equivalent (infinitive of purpose), qualifying 'laid aside'. *Unnoticed*—predicate adjective, qualifying 'arrows'. *To head*—adverb equivalent; infinitive of purpose. *Well-nigh*—adverb.

Substance :—In order to pick up the golden apple, Atalanta put down her bow and did not even care for three arrows that

slipped out of her quiver. She ran behind Milanion, determined to outstrip him, although he had then nearly reached the turning-post.

Expl. :—Two other incidents show how charmed Atalanta was by the shining golden apple. In order to get hold of it, she put down on the ground the bow that she always carried. Then, as she bent down to pick up the apple, three of her favourite arrows slipped out of the beautiful quiver that hung behind her shoulder. Although these fell in front of her, she had no eyes for them, nor did she bother to replace them. The spectators shouted and cheered, for the powerfully built Milanion was already quite close to the turning-post. So she sprang erect and ran as fast as she could, with a grim resolve to get ahead of Milanion.

সরলার্থ ঃ—আর একটি কথা। উজ্জ্বল সেই ফলটি সাগ্রহে গ্রহণ করিতে যাইয়া Atalanta তাঁহার সঙ্গের ধনুকটিকে ভূতলে রাখিয়া দিলেন। তাঁহার সুদৃশ্য তূণ হইতে তিনটি বাণ তাঁহার স্কন্ধের উপর দিয়া সম্মুখস্থ ভূমিতে পতিত হইল। কিন্তু সেদিকে তিনি লক্ষ্যই করিলেন না। সমবেত দর্শকমণ্ডলীর চীৎকার শ্রবণ-পূর্ব্বক তিনি বলিষ্ঠ Milanion-কে অতিক্রম করিবার জন্য ক্ষিপ্রভাবে দাঁড়াইয়া উঠিয়াই সবেগে দৌড়াইতে আরম্ভ করিয়াছিলেন। কারণ, যে স্তম্ভ পর্য্যন্ত দৌড়াইয়া যাইয়া প্রত্যাবর্ত্তন করিবার কথা, Milanion তখন প্রায় তাঁহার নিকটবর্ত্তী হইয়া পড়িয়াছিলেন।

XC

[*Atalanta outstrips Milanion again. He roll & another apple on the ground. She again stops to pick it up.*

But as he set his mighty hand on it
White fingers underneath his own were laid,
And white limbs from his dazzled eyes did flit,
Then he the second fruit cast by the maid :
She ran awhile, and then as one afraid

Wavered and stopped, and turned and made no stay,
Until the globe with its bright fellow lay.

Prose Order :—But......fingers were laid underneath his own [fingers], and white limbs did flit (=flitted) from his dazzled eyes. Then he cast the second fruit by the maid. She ran awhile, and then wavered and stopped as one [who is] afraid [wavers and stops], and turned......stay, until the globe lay with its bright fellow.

Synonyms & Meanings :—*But*—although he was so far ahead. *As*—at the very moment at which. *Set*—placed ; রাখিলেন। *Mighty*—brawny, powerful ; সবল। *It*—the turning-post. *White fingers*—i.e. Atalanta's fair fingers. *Underneath*—below, under. *Laid*—placed ; স্থাপিত। *White limbs*—the fair white limbs of Atalanta. *From*—away from (because Atalanta was running fast). *Dazzled*—*literally*, confused (or overpowered) by excess of light ; *here*, amazed by the splendour of Atalanta's complexion ; Atalantaর রূপ-প্রভায় চমকিত। *Did flit*—passed swiftly ; দ্রুতবেগে চলিয়া গেল। *Then*—when Atalanta had outstripped him. *Fruit*—golden apple. *Cast*—threw down on the ground ; ভূমিতে নিক্ষেপ করিলেন। *By*—past, beyond ; অতিক্রম করিয়া দূরে। *Awhile*—for a moment. *As*—in the manner of. *One afraid*—a person who is afraid. *Wavered*—was undecided ; ran unsteadily ; ইতস্তত: করিতে লাগিলেন। *Stopped*—paused, halted ; দাঁড়াইয়া পড়িলেন। *Turned*—changed direction ; stepped aside ; ফিরিলেন। *Made no stay*—did not stop running ; i.e. না থামিয়া দৌড়াইতে লাগিলেন। *Stay*—halt ; pause in movement ; বিরাম। *Globe*—globe-shaped object ; round golden apple ; i.e. গোলাকার স্বর্ণময় আপেল। *With*—along with ; by the side of. *Its bright fellow*—i.e. the first apple she had already in her breast. *Fellow*—equal, match ; something that resembles another or is of the same class ; সদৃশ বা সমশ্রেণীর বস্তু।

Notes, &c. :—624. *Set his mighty hand*—Competitors had to touch the turning-post before running back towards the winning-post or starting place. See on *l.* 87.

625. *Underneath*—because she was the first to touch it.

626. *Dazzled*—used proleptically; i.e. her eyes were dazzled as a result of Atalanta's white limbs flitting before them.

629. *Wavered*—Perhaps this means 'trembled'; cf. *l.* 606.

630. *Until......lay*—i.e. until she had picked up the second apple and put it beside the first one.

Grammar, &c. :—*Own*—emphasizing adjective. *As one afraid* —contracted adverb clause of comparison (see *Prose Order*). *Globe* (n.); *globular* (adj.); *globule* (diminutive).

Substance :—Such was Atalanta's speed that she touched the turning-post at the same time as Milanion. Then she left him behind. He accordingly rolled a second apple beside her. After a little while she hesitated and stopped. Then she turned aside and picked up the second fruit.

Expl. :—The start Milanion had got did not avail him much. By the time he could reach the turning-post, Atalanta had overtaken him. Even as he stretched his strong arm to touch it, her fair fingers were also placed on it below his own. In a flash she had left him behind; his bewildered eyes merely saw her radiant limbs dart away. So he rolled the second apple along the path by Atalanta's side. Even after seeing it she continued to run for a little while. But then she felt undecided and stopped running as if seized with a sudden fear. She turned aside and ran towards the round golden apple; nor did she pause for a moment before she had picked it up and placed it by the side of the first one.

সরলার্থ ঃ—কিন্তু যখন Milanion স্বীয় সবল হস্ত স্তম্ভের উপর ন্যস্ত করিলেন, সেই মুহূর্ত্তেই, যে স্থানে তিনি তাঁহার অঙ্গুলি-স্থাপন করিলেন

তাহার অধোভাগে (Atalantaর) শুভ্র অঙ্গুলি-নিচয় স্থাপিত হইল, এবং রূপের প্রভায় Milanionকে চমকিত করিয়া (Atalanaর) শুভ্র দেহ তাঁহার সম্মুখ দিয়া বেগে চলিয়া গেল। Milanion তখন আর একটি ফল এভাবে নিক্ষেপ করিলেন যে তাহা কুমারীকে অতিক্রম করিয়া (কুমারীর সম্মুখ দিয়া) অপর পার্শ্বে চলিল। (তাহার পরে-ও) Atalanta কিয়ৎক্ষণ দৌড়াইলেন; তৎপরে ভীত ব্যক্তির ন্যায় ইতস্ততঃ পূর্ব্বক দাঁড়াইয়া পড়িলেন। এবং (পরক্ষণেই) ফিরিয়া, না থামিয়া দৌড়াইয়া যাইয়া, উজ্জ্বল গোলাকার (দ্বিতীয়) ফলটি সংগ্রহ করিয়া প্রথমটির সহিত একত্র রাখিলেন। /

XCI

[*Milanion was again leading. But Atalanta decided to make a desperate effort to win*].

Then, as a troubled glance she cast around
Now far ahead the Argive could she see,
And in her garment's hem one hand she wound
To keep the double prize, and strenuously
Sped o'er the course, and little doubt had she
To win the day, though now but scanty space
Was left betwixt him and the winning place.

Prose Order :—Then, as she cast a troubled glance around, she could see the Argive (i.e. Milanion) now far a ιead ; and, to keep the double prize, she wound one hand in her garment's hem (=the hem of her garment), and sped strenuously over the course ; and she had little doubt to win (=of winning) the day, though but scanty space was now left betwixt him and the winning-place.

Synonyms & Meanings :—*Then*—after she had got the second apple. *Troubled*—worried, anxious (because she was afraid of losing the race); উদ্বিগ্ন। *Glance*—look. *Around*—round. *Now*—by this time. *Far ahead*—quite a long distance in front. *The Argive*—the native of Argos, i.e. Milanion. *Garment*—gown, tunic; বসন। *Hem*—border (doubled and sewed down); প্রান্ত। *Wound* (pronounced so as to rhyme 'around') *in*—introduced into, wrapped tightly with; মধ্যে সন্নিবিষ্ট। *Wound one hand in her garment's hem*—tightly folded the upper border of her gown round one hand; বসনের প্রান্তে এক হস্ত দৃঢ় সন্নিবিষ্ট করিয়া। *To keep*—lest she might lose; i.e. (যাহাতে না হারায় সেইভাবে) রক্ষা করিবার জন্য। *The double prize*—the two precious apples she had picked up; i.e. সুন্দর সুবর্ণময় আপেল দুইটি। *Strenuously*—energetically, putting forth all her strength; সবেগে সমুদয় শক্তি প্রয়োগ পূর্ব্বক। *Sped*—ran. *Had little doubt to win*—felt almost sure of winning; জয়লাভ করিবেন—এ বিষয়ে প্রায় নিঃসন্দেহ হইয়াছিলেন। *Win the day*—be victorious (in the race); জয়লাভ করা; 'day' = victory; বিজয়। *But scanty space*—only a very short distance; অল্পমাত্র ব্যবধান। *Betwixt*—(poetical for) between. *Winning-place*—goal; the *meta prima*. See *ll.* 87 and 97.

Notes, &c. :—632. *The Argive*—Morris takes Milanion to be a native of Argos; in this he deviates deliberately from the old myths. For 'Argive', see on *l.* 211.

633. *Wound*—past tense of *wind* (pronounced so as to rhyme with 'mind'), to twist, coil, &c. [There is another verb *wind*, to sound (a bugle, &c.); but its past tense and participle are *winded*].

634. *To keep*—Atalanta was afraid that the apples might fall down while she was running.

636. *Scanty*—scant; barely sufficient.

Grammar, &c. :—*As......around*—adverb clause of time, qualifying 'see'. *Sped*—past from 'speed'. *Doubt to win*—We



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must now say 'doubt of (*or* about) winning' or 'doubt that she would win'. *Make no doubt* = feel sure.

Substance :—Atalanta was afraid that she might lose the race. So she looked round anxiously. She saw Milanion far ahead. Wrapping the hem of her gown round one hand in order to hold the apples, she ran after Milanion. She yet felt sure she would win in the race.

Expl. :—Having picked up the second apple, Atalanta was half afraid that Milanion might have advanced too far for her to overtake him. So she turned round in order to see where he was. She saw that her Argos-born suitor was then at a great distance ahead of herself. She then twisted the upper hem of her gown round one hand, so that she might not drop on the way either of the two precious apples, and resumed running along the track with ardent energy and at a furious pace. She felt almost sure of winning the race, although by that time only a short distance remained to be covered by Milanion in order to reach the goal.

সরলার্থ :—তাহার পর Atalanta ফিরিয়া যখন উদ্বিগ্নভাবে দৃষ্টি-পাত করিলেন, তখন তিনি দেখিলেন Milanion দৌড়াইয়া বহুদূর অগ্রসর হইয়াছেন। তখন তিনি, সোণার আপেল দুইটি যাহাতে না পড়িয়া যায় তজ্জন্য, তাঁহার বসনের (ঊর্দ্ধ-) প্রান্তে এক হস্ত দৃঢ়ভাবে ন্যস্ত করিয়া, তৎপরতার সহিত সবেগে ধাবন-পথের উপর দিয়া দৌড়াইতে লাগিলেন। Milanion তখন এরূপ স্থলে পৌঁছাইয়াছিলেন যে আর একটু পথ দৌড়াইয়া যাইলেই তিনি ধাবন-পথের শেষ-প্রান্তে যাইয়া বিজয়ী হ'ন। কিন্তু তথাপি, Atalanta প্রায় নিঃসংশয়ভাবে মনে করিলেন যে তিনি স্বয়ংই বিজয়লাভ করিবেন।

XCII

[*Atalanta rapidly gained upon Milanion, who thereupon threw down the third apple. She at once stopped to pick it up*].

Short was the way unto such winged feet,
Quickly she gained upon him till at last
He turned about her eager eyes to meet
And from his hand the third fair apple cast,
She wavered not, but turned and ran so fast
After the prize that should her bliss fulfil,
That in her hand it lay ere it was still.

Prose Order :—The way was short unto (=to) such winged feet. She quickly gained upon him till he at last turned about to meet (i.e. only to meet) her eager eyes, and cast the third fair apple from his hand. She wavered not (=did not waver), but...... ran so fast after the prize that should fulfil her bliss that it lay in her hand ere (=before) it was still.

Synonyms & Meanings :—*Short*—i.e. in distance. *Way*—course to be run over. *Unto*—to ; when run over by. *Winged feet*—wing-footed ; fast-running (*literally*, moving as fast as a bird on the wing) ; দ্রুত-প্রধাবিনী। 'Winged' should be pronounced as two syllables. *Quickly*—rapidly. *Gained upon*—got closer to ; অধিকতর নিকটবর্ত্তিনী হইতে লাগিলেন। *Turned about*—turned his face round ; looked back ; পশ্চাতে দৃষ্টিপাত করিলেন। *To meet her eager eyes*—only to look straight at her eyes, which showed how keen she was to win ; only to find that she was running close and still bent on winning the race ; i.e. ফিরিয়াই ঠিক তাঁহার পশ্চাতে Atalantaর (জয়-লাভের জন্য) ব্যগ্র নয়ন-দ্বয় দেখিতে পাইলেন। *Cast*—threw down ; নিক্ষেপ করিলেন। *Wavered*—hesitated ; দ্বিধা করিলেন। *Turned*—changed direction ; i.e. left

the track in order to get the apple. *After*—in the direction of ; পাইবার জন্য। *Should*—was needed to ; was sure to ; আবশ্যক ছিল। *Fulfil her bliss*—complete her joy ; 'fulfil' is archaic for 'make full' ; আনন্দের পূর্ণতা সাধন করিবার জন্য। *Ere*—before. *Was still*—had ceased rolling ; 'still' = motionless ; গতিহীন।

Notes, &c. :—638. To Atalanta, who could run so fast, the distance between her and Milanion was capable of being soon traversed.

640. *Turned about*—used in the same sense, as the drill-sergeant's 'About turn !' i.e. 'face round !'

641. *Wavered not*—did not hesitate (as on the second occasion).

642. *Fulfil her bliss*—fill full the cup of her joy. *That*—relative pronoun ; antecedent is 'prize'.

644. *It lay in her hand*—she had grabbed it (i.e. the apple). *That*—conjunction, to be taken with 'so fast'.

Grammar, &c. :—*To meet*—adverb equivalent, stating result ; modifies 'turned'. *That should...fulfil*—adjective clause, qualifying 'prize'. *That...lay*—adverb clause of result, modifying 'ran'. *Winged feet* = swift runner ; *winged words* = impressive language ; *winged horse* = spirit of poetry ; *winged god* = Mercury, the messenger of the gods. *Gain upon* (or *gain ground upon*) = get closer to (person or thing pursued) ; (of sea) encroach upon (the shore) , win the favour of (patron, &c.). [C.O.D.]

Substance :—Atalanta ran so fast that she soon came up with Milanion. He, finding that she was still keen on defeating him, threw down the third golden apple. She at once ran after it and picked it up.

Expl. :—Milanion was indeed 'far ahead'. But, to Atalanta, who could run so fast that her feet seemed to have wings, the distance she had to make up was not at all long. She put on such

speed that she rapidly got closer to Milanion, till she had almost come abreast of him. Looking back to see where she was, Milanion was startled to find her almost beside him, with a light of a keen desire for victory burning in her eyes. So he threw down the third golden apple. This time Atalanta did not hesitate for a moment, but, changing direction, ran immediately after it. She felt that unless she had the third apple, the cup of her happiness would not be full ; and such was the speed at which she ran that she picked it up even before it had ceased to roll along.

সরলার্থ ঃ—Atalanta যেন উড়িয়া চলিতেছিলেন। তাঁহার এবং Milanionএর মধ্যে যে ব্যবধান ছিল, সে পথ Atalantaর নিকট অল্পই। তিনি দৌড়াইয়া শীঘ্রই Milanionএর অধিকতর নিকটবর্ত্তিনী হইতে লাগিলেন। অবশেষে Milanion পশ্চাতে দৃষ্টি-ক্ষেপ পূর্ব্বক (ঠিক আপনার পশ্চাতেই) Atalantaর (জয়লাভের আকাঙ্ক্ষায়) ব্যগ্র নয়ন-দ্বয় দেখিতে পাইলেন, এবং স্বীয় হস্ত হইতে সুদৃশ্য তৃতীয় সোণার আপেলটি ভূতলে নিক্ষেপ করিলেন। Atalantaর মনে হইল যে আনন্দের মাত্রা পূর্ণ করিবার জন্য সেই ফলটি একান্ত আবশ্যক। তিনি একটুও দ্বিধা না করিয়া, গতি পরিবর্ত্তন-পূর্ব্বক, এরূপ বেগে সেই মনোরম ফলটির অভিমুখে ধাবিত হইলেন যে তাহা থামিবার পূর্ব্বেই তিনি তাহা হস্তগত করিলেন।

XCIII

[*Atalanta, however, still persisted in the race. But somehow she felt too weak and faint*].

Nor did she rest, but turned about to win
Once more, an unblest woeful victory—
And yet—and yet—why does her breath begin
To fail her, and her feet drag heavily ?

Why fails she now to see if far or nigh
The goal is ? why do her grey eyes grow dim ?
Why do these tremors run through every limb ?)

Prose Order :—Nor did she rest (=and she did not) rest, but turned......and [why do] her feet drag heavily ? Why fails she now (=does she now fail) to see if the goal is far or nigh ? Why do her......limb [of hers] ?

Synonyms & Meanings :—*Rest*—stop ; give up the race. *Once more*—as she had done when running with other competitors. *Unblest*—accursed, sinful ; অভিশপ্ত ; পাপাবহ ; see *ll.* 148, 234, and 316. *Woeful victory*—see on *l.* 595. *And yet*—and in spite of her evident desire for victory. *Why does......fail her*—why is she out of breath ; how is it that her breathing power is exhausted ; তাঁহার নিঃশ্বাস গ্রহণে এরূপ কষ্ট হইতেছে কেন ? তাঁহার দম বন্ধ হইয়া আসিতেছে কেন ? *Breath*—breathing power ; ability to keep on exerting herself for a long while ; i.e. দম। *Fail her*—prove insufficient (i.e. too short) for her needs ; যতটা থাকা তাঁহার প্রয়োজন, তাহা অপেক্ষা কমিয়া যাওয়া। *Her feet drag heavily*—her speed becomes slow as if her feet had become heavy ; তাঁহার চরণদ্বয় যেন ভারাক্রান্ত, এবং গতি-বেগ মন্দীভূত বোধ হইতেছে। *Drag heavily*—move slowly ; 'heavily'=slowly and laboriously (as if burdened with a heavy weight), with less of spring in them ; ভারাক্রান্তভাবে ; মন্থর গতিতে। *Why fails......goal is*—why has her vision become blurred, so that she cannot see how far the goal is ; যে সীমা পর্য্যন্ত দৌড়াইতে হইবে তাহা দূরে কি নিকটে তাহা তিনি সুস্পষ্টভাবে দেখিতে পাইতেছেন না কেন ? *If*—whether. *Nigh*—near. *Grow dim either*—(1) lose their clear expression, appear dull ; নিষ্প্রভ বোধ হইতেছে ; *or* (2) become filmy and incapable of seeing clearly ; ক্ষীণ-দৃষ্টি হইয়া পড়িতেছে। *Tremors*—involuntary tremblings ; কম্পন। *Run through*—spread over ; extend to ; i.e. ব্যাপিয়া অনুভূত হওয়া। *Every limb*—all her body ; সর্ব্বাঙ্গ ; সমস্ত দেহ।

Notes, &c. :—646. *Unblest, woeful victory*—because if she won, Milanion, whom she had come to love, would have to die.

647-8. *Why does......fail her*—why is she panting, as if she was short of breath and could not run any longer. *Her feet drag heavily*—her feet seem to be so heavy as to check her speed ; cf. '*heavy* going', 'a *heavy* road'.

649. *Far or nigh*—In Stanza xci, she noticed that there was 'but scanty space' between Milanion and the winning post.

650. *Grow dim*—The first explanation (see above) is supported by 'eager eyes' in *l.* 640 ; the second one would make this line merely repeat the sense of the previous one.

Grammar, &c. :—*To fail*—noun equivalent, object of 'begin'. *And her feet drag*—The construction may be *either* (1) and her feet [begin to] drag ; *or* (2) and [why do] her feet drag. The second is preferable. *To see*—noun equivalent, object of 'fails'. *If far...goal is*—noun clause, object of 'see' : 'if' is here an interrogative conjunction introducing a double dependent question. *Tremor* (n) ; *tremulous* (adj.).

Substance :—Atalanta still wanted to win the race. But a sudden change came over her. She was out of breath ; her feet seemed heavy ; her eyes became blurred and lost their keenness of expression ; and she began to tremble all over.

Expl. :—Even after securing the third apple, Atalanta did not, however, give up the race. She turned and wanted once more to win it, even though her victory would be an unholy and calamitous one, for it would mean the death of Milanion. But at that moment a sudden and unaccountable change came over her and prevented her from making the attempt. She was out of breath—she seemed utterly exhausted. Her feet, too, seemed to move slowly and laboriously, as if they had grown heavy. She could not see clearly—could not correctly judge whether the winning-post was

far off or quite close. The lustre of her grey eyes also faded, and the expression in her eyes was a blank one [*Or* A film seemed to float before her grey eyes and obscure her vision]. She was, lastly, in a state of nervous trepidation ; her whole body kept trembling.

সরলার্থ :—(তাহার পর) আর একবার (প্রতিদ্বন্দ্বিতার ফলে) পাপাবহ এবং অকল্যাণকর বিজয় লাভ করিবার বাসনায়, Atalanta, ক্ষণমাত্র অপেক্ষা না করিয়াই, প্রত্যাবর্ত্তন করিলেন। কিন্তু, সহসা একি ?—তাঁহার নিঃশ্বাস গ্রহণে এরূপ ক্লেশ-বোধ হইতেছে কেন ? তাঁহার চরণ-দ্বয় যেন ভারাক্রান্ত এবং গতি মন্দীভূত হইতেছে কেন ? যে সীমা পর্য্যন্ত দৌড়াইতে হইবে তাহা দূরে কি নিকটে তাহা তিনি সুস্পষ্টভাবে দেখিতে পাইতেছেন না কেন ? তাঁহার কটা চক্ষু দুইটি এরূপ নিষ্প্রভ বোধ হইতেছে কেন ?—তাঁহার সমস্ত শরীরে এরূপ কম্পন অনুভূত হইতেছে কেন ?

XCIV

[*Atalanta gropes for support. Milanion clasps her in his arms*].

She spreads her arms abroad some stay to find,
Else must she fall indeed, and findeth this,
A strong man's arms about her body twined.
Nor may she shudder now to feel his kiss,
So wrapped she is in new unbroken bliss :
Made happy that the foe the prize hath won,
She weeps glad tears for all her glory done.

Prose Order :—She spreads her arms abroad to find some stay ; else she must indeed fall, and findeth this—a strong man's arms twined about her body. Nor may she now shudder (=and she may not now shudder) to feel his kiss—she is so wrapped in

new unbroken bliss : [being] made happy that the foe hath won the prize, she weeps......done.

Synonyms & Meanings :—*Spreads*—stretches ; প্রসারিত করিলেন। *Abroad*—far, out on every side ; i.e. বিস্তার পূর্ব্বক। *Stay*—support ; অবলম্বন। *Find*—get hold of ; লাভ করা। *Else*—otherwise ; if she cannot find some support ; অন্যথা, i.e. কোনও অবলম্বন প্রাপ্ত না হইলে। *Indeed*—actually. *Twined about*—coiled round ; clasping ; আবেষ্টনকারী। *Nor may she now shudder*—and she has no longer any excuse for shuddering ; এখন আর তাঁহার অবজ্ঞাভরে সহসা শিহরিয়া উঠিবার অধিকার নাই। *Shudder*—shiver in sudden repugnance ; tremble involuntarily (on account of a feeling of sudden aversion) ; সহসা অবজ্ঞা বা ঘৃণার ভরে শিহরিয়া বা কাঁপিয়া উঠা। *To feel his kiss*—because she was conscious that Milanion was kissing her ; Milanion তাঁহাকে চুম্বন করিতেছিলেন, ইহা অবগত হইয়াও। *So*—so wholly. *Wrapped*—wrapped up, absorbed, engrossed ; i.e. মগ্ন। *New*—never felt by her before ; অননুভূতপূর্ব্ব। *Unbroken*—unsubdued, unruly ; অদম্য। *Bliss*—perfect happiness ; আনন্দ ; পরিপূর্ণ সুখ। *Made happy*—feeling delighted ; আনন্দিত বোধ করিয়া। *The foe*—her late adversary, i.e. Milanion. *Prize*—reward (of victory in the race) ; i.e. her hand ; পুরস্কার ; অর্থাৎ, তাঁহাকে বিবাহ করিবার অধিকার। *Weeps glad tears*—sheds tears of joy. *For......done*—because she has lost for ever her reputation (as a champion runner) ; (ধাবন বিষয়ে সর্ব্বশ্রেষ্ঠা বলিয়া) খ্যাতি চিরকালের জন্য চলিয়া যাওয়ায়। *Glory*—glorious reputation ; গৌরবময় খ্যাতি। *Done*—finished, ended ; বিলুপ্ত।

Notes, &c. :—652. *Spreads her arms abroad*—i.e. she staggers and gropes about with outspread arms. The metaphor is from a tree spreading its branches in all directions.

653-4. *This*—The next line explains what 'this' is. The 'strong man' is, of course, Milanion.

655. *Now*—when she had lost the race and was in honour bound to accept Milanion as her husband.

656. *New*—Atalanta had hitherto avoided the company of her suitors. Cf. 'Nor shall her voice make glad a lover's ear' (*l.* 179); and 'To keep her from the loving lips of men' (*l.* 276). *Unbroken*—tumultuous, uncontrollable (because of its excess). A horse is 'unbroken' when it has not been sufficiently tamed and cured of its wild habits; and 'bliss' is 'unbroken' while its first overpowering vehemence has not abated. ['Unbroken' also means, 'without a break, uninterrupted', অনবচ্ছিন্ন; but this does not suit the context].

657. *The foe*—Atalanta had hitherto looked upon her suitors as her 'foes' (i.e. enemies), because they wanted her to break her vow not to 'lose her virgin's estate'. Cf. 'her foe' (*l.* 89).

658. *All her glory done*—(latinism for) the doing (i.e. ending) of all her glory; the complete ruin of her reputation.

Grammar, &c. :—*To find*—adverb equivalent; infinitive of purpose. *Else......indeed*—a parenthesis. *Arms*—in apposition to 'this'. *To feel*—adverb equivalent, stating the cause. *So wrapped ......bliss*—a parenthetic clause. *Happy*—predicate adjective, qualifying 'she'. *That the foe......own*—adverbial clause of reason, modifying 'happy'. *Glory done*—phrase governed by 'for'; the so-called fused participle.

Substance :—Atalanta staggers and feels faint. While she is groping with outspread arms, Milanion clasps her in his strong arms. She does not shrink from his kiss; the first wild joy of love made her forget everything else.

Expl. :—Atalanta feels dizzy and about to fall down. So she flings out her arms and gropes about in order to find something to support herself against. But what does she actually find? The arms of a strong man closed round her. She is in the clasp of Milanion. She cannot resist the first delirious joy of love—a joy to which she has so long been a stranger; and she is so deeply absorbed in it that she can no longer shrink in horror from

Milanion's kiss. She is glad that her adversary has won the race and can claim her hand as his reward ; and she sheds tears of joy as she realizes that her glorious reputation as a runner is now gone for ever.

সরলার্থ :—বস্তুতঃ, সেই মুহূর্ত্তে কোনও অবলম্বন না মিলিলে, Atalantaর তখন পড়িয়া যাইবার মত-ই অবস্থা। তা'ই, যদি কোনও কিছু অবলম্বন-স্বরূপ প্রাপ্ত হ'ন্ তজ্জন্য, তিনি স্বীয় বাহুদ্বয় সম্যক্ প্রসারিত করিলেন ;—এবং তিনি তাহা প্রাপ্তও হইলেন।—শক্তিশালী Milanionএর বাহুদ্বয় তাঁহার দেহ বেষ্টন করিল। Milanion তাঁহাকে চুম্বন করিতেছেন ইহা অবগত হইয়াও, এখন আর তাঁহার অবজ্ঞা-ভরে শিহরিয়া উঠিবার অধিকার নাই ;—এখন তিনি এক অননুভূতপূর্ব্ব অদম্য আনন্দে মগ্ন। তাঁহার প্রতিদ্বন্দ্বী যে বিজয়লাভপূর্ব্বক পুরস্কারস্বরূপ তাঁহাকে প্রাপ্ত হইয়াছেন, ইহাতে তিনি আনন্দিতা ; এবং, তাঁহার (দ্রুত-ধাবনে অর্জ্জিত) সমুদয় গৌরবের বিলোপ হওয়ায়, তিনি আনন্দাশ্রুপাত করিতে লাগিলেন।

XCV

[*No more will suitors lose their lives after being beaten by Atalanta in the race*].

Shatter the trumpet, hew adown the posts !
Upon the brazen altar break the sword,
And scatter incense to appease the ghosts
Of those who died here by their own award.
Bring forth the image of the mighty Lord,
(And her who unseen o'er the runners hung,
And did a deed for ever to be sung.)

Prose Order :—Shatter the trumpet [and] hew the posts adown. Break the sword upon the brazen altar, and scatter...... award. Bring forth......Lord, and [of] who hung unseen over the runners, and did......sung.

Synonyms & Meanings :—*Shatter*—break into pieces (by means of violent blows) ; বিচূর্ণ কর। *Trumpet*—horn (of the herald) ; তূরী। *Hew*—cut (with an axe, &c.) ; কাট। *Adown*—(archaic for) down ; in such a manner that they would fall down on the ground. *Posts*—wooden pillars ; কাষ্ঠময় স্তম্ভসমূহ। *Upon*—by striking it upon. *Brazen*—made of brass. *The sword*—the executioner's sword. *Scatter*—sprinkle ; প্রক্ষেপ কর। *Incense*—see on *l*. 388. *Appease*—pacify, propitiate ; শান্ত কর। *Ghosts*—shades ; spirits ; প্রেতাত্মা। *Those*—the defeated suitors of Atalanta. *Died*—were beheaded. *Here*—on this race-course. *By their own award*—according to the conditions of the race to which they themselves agreed ; তাঁহাদিগের স্বীকৃত বিধান অনুসারেই। *Award*—judgement, verdict (implied in their acceptance of the terms of Atalanta) ; নিষ্পত্তি, সম্মত বিধান। *Forth*—out into the open. *The mighty Lord*—Jupiter (Greek Zeus) who controlled the destinies of both gods and men. *Her*—i.e. Venus. *Unseen*—in an invisible form ; অদৃশ্যভাবে। *Runners*—i.e. Milanion and Atalanta. *Hung*—hovered ; floated in the air ; অন্তরীক্ষে সঞ্চরণ করিতেছিলেন। *For ever*—always ; till the end of time. *To be sung*—worthy of being sung (i.e. celebrated in poetry) ; (কাব্যে) কীর্ত্তিত হইবার উপযুক্ত।

Notes, &c. :—659. The last three stanzas (in which the poet speaks in his own person) are supposed to be addressed by some one in authority to the officers of the royal household and to Atalanta's maids of honour. *Posts*—i.e. the turning-post (*l*. 97) and the goal-post.

661. *Appease the ghosts*—calm down the wrath of the dead spirits (and so avoid their curses ; see *l*. 316). The ancients believed that the dead had the power to influence the lives of those on earth.

*663. *The mighty Lord*—This can mean none other than Jupiter (or Zeus), the king of gods and man. [In the first *Aeneid*, Venus addresses Jupiter as 'mighty king' and as one 'who rulest with everlasting sway the affairs both of men and of gods']. Among the Greeks Zeus was the patron of married life and was called *gamelios*, i.e. the granter of married happiness; and among the Romans Jupiter Farreus was the guardian of the marriage rites (in the most sacred form of Roman marriage).

665. *Did a deed*—i.e. made Atalanta fall in love. In Ovid's *Metamorphoses*, Venus herself describes the incident thus :—'The maiden (i.e. Atalanta) seemed to hesitate whether she should run after it (i.e. the golden apple). I compelled her to pick it up, and I made the apple heavier when she had taken it up ; and I impeded her as well by the weight of her burden as by delay (in reaching it)'.

Grammar, &c. :—*To appease*—adverb equivalent. *Unseen*—qualifies 'who'. *Deed*—cognate object. *To be sung*—adjective equivalent, qualifying 'deed'. The elephant *trumpeted* (v. = made a loud sound).

Substance :—This cruel custom of beheading the defeated suitors of Atalanta is at an end. The trumpet, the posts, and the sword are no more necessary. Sprinkle incense to propitiate the spirits of those who have been executed here. Bring out the statues of Jupiter and Venus.

Expl. :—Dash the herald's horn into pieces. Cut down the posts that mark the turning-point and the goal. Strike the brass altar with the sword, and strike so hard that the sword may break. Burn incense on the altar and let its smoke rise up on every side, so that the spirits of the dead suitors of Atalanta might be propitiated.

* It has been suggested that the god referred to is Hymen, the Greek god of marriage, who was invoked in marriage songs. But Hymen, who is quite a minor deity, can hardly be 'the mighty Lord'.

It is true that they themselves accepted the terms of the race, according to which they had to pay the death penalty ; but still it is better to avoid their curses. Bring out into the open the statue of Jupiter, who controls the destinies of both gods and men, and of Venus, who, assuming a form that is invisible to mortals, hovered over the race-course when Milanion and Atalanta were running and who, by turning the heart of Atalanta to thoughts of love and marriage, has done something of which poets will sing in all ages.

[Atalanta's race with Milanion is referred to by numerous European poets, ancient and modern. Among English poets, the names of Shakspere, Burns, and Swinburne may be mentioned].

অন্বয়ার্থ :—তূরী বিচূর্ণ কর। (ধাবন-পথের মধ্যস্থল-সূচক এবং শেষ-সীমাসূচক) স্তম্ভ কাটিয়া ফেল। পিত্তলের বেদিটির উপরে, তরবারিটাকে ভগ্ন কর ; এবং, স্বেচ্ছাক্রমে যাহারা এখানে মৃত্যুমুখে পতিত হইয়াছে, তাহাদিগের প্রেতাত্মাকে শান্ত করিবার জন্য ধূপাদি প্রজ্বলিত কর। শক্তিমান্ Jupiterএর মূর্ত্তিকে, এবং যিনি অলক্ষ্যে অন্তরীক্ষে এই ধাবনকারিদ্বয়ের উপর সঞ্চরণ করিতেছিলেন এবং (Atalantaর মতি-গতির পরিবর্ত্তনে) কাব্যে চির-কীর্ত্তিত হইবার উপযুক্ত এক অদ্ভুত কার্য্য সম্পাদন করিয়াছিলেন, সেই Venus দেবীর মূর্ত্তিকে, বাহিরে আনয়ন কর।

XCVI

[*Make the necessary preparations for Atalanta's marriage*].

Here are the gathered folk, make no delay,
Open King Schœneus' well-filled treasury,
Bring forth the gifts long hid from light of day,
The golden bowls o'erwrought with imagery,

Gold chains, and unguents brought from over sea,
The saffron gown the old Phœnician brought,
Within the temple of the Goddess wrought.

Prose Order :—The gathered folk are here. Make no delay. Open King Schoeneus's well-filled treasury [and] bring out the gifts long hid (=hidden) from [the] light of day—[namely] the golden bowls overwrought......unguents brought from over [the] sea, the saffron gown, wrought within the temple of the Goddess, [that] the old Phoenician brought.

Synonyms & Meanings :—*Here*—on this race-course. *Gathered folk*—assembled people ; i.e. the spectators ; সমবেত জনমণ্ডলী, i.e. দর্শকমণ্ডলী। *Make no delay*—be quick ; বিলম্ব করিও না। *Well-filled*—stored with numerous costly articles ; মূল্যবান্ সামগ্রী সম্ভারে পূর্ণ। *Treasury*—treasure-chamber ; hall where valuables are kept ; ধনাগার। *Gifts*—articles meant to be presented to Atalanta on her marriage. *Hid from light of day*—kept stored away where sunlight does not enter ; i.e. সূর্য্যালোকপ্রবেশরহিত স্থানে সংরক্ষিত। *Hid*—(poetical for) hidden. *Bowls*—drinking-vessels ; পান-পাত্র সমূহ। *O'erwrought*—worked over ; the outside of which is engraved ; যাহার উপরে ক্ষোদিত। *Imagery*—groups of *images* (i.e. figures or effigies) ; groups of illustrative designs ; পরিকল্পিত মূর্ত্তি-নিচয়। *Unguents*—oily perfumed substances with which the body was anointed (before bath) ; ointments for beautifying the body ; স্নিগ্ধ এবং সুরভি প্রলেপ দ্রব্য সমূহ। *From over sea*—from another coast of the Mediterranean Sea ; সমুদ্র পার হইতে। *Saffron gown*—saffron-coloured gown, which was to be the bride's dress ; (বিবাহে কন্যার পরিধেয়) কুঙ্কুমবর্ণ বসন ; জাফ্রান-রঙ্গের পোষাক। See on *l.* 177. *Old Phoenician*—aged trader from Phoenicia ; বৃদ্ধ ফিনীশীয় বণিক্। *The Goddess*—i.e. Venus. *Wrought*—i.e. woven and sewn ; প্রস্তুত।

Notes, &c. :—669. *Bowls*—Cf. *l.* 383.

670. *From over sea*—i.e. from Syria, which in those days supplied the world with spices and perfumes.

671. *Phoenician*—i.e. native of Phoenicia, a maritime province of Syria. 'The Phoenicians were among the most enterprising traders and sailors of the ancient world. Their chief cities, Tyre and Sidon, were at one time the largest commercial ports of the world. They manufactured and traded in all classes of goods, especially luxuries. To live after the manner of the Sidonians was to live in ease and comfort. 'The dyed cloths of Sidon and the woven vests and needlework of Phoenician women were in high repute among the ancient Greeks' (Anthon).

672. *The goddess*—the Phoenicians are believed to have begun the worship of Venus. Many of the famous temples of Venus were in cities founded or colonized by the Phoenicians (e.g. Amathus). Both Cyprus and Cythera, the two islands where Venus was specially worshipped, were originally colonized by the Phoenicians.

Grammar, &c. :—*Bowls, chains, unguents, gown*—in apposition to gifts. *Over sea*—this phrase is governed by 'from'. *Wrought*—agrees with 'gown'. [That] *the old Phoenician brought*—adjective clause, qualifying 'gown'. *Imagery*—The suffix *-ery* has a collective force. Cf. 'pottery', 'drapery'.

Substance :—The people are already assembled here. There should be no delay in celebrating Atalanta's marriage. Bring the gifts the king has kept stored for her—namely, the engraved bowls of gold, gold chains, unguents, and the saffron gown bought from a Phoenician merchant.

Expl. :—There is no reason why Atalanta's marriage should not take place at once. The people are already here ; they came to see the race and will wait if the marriage ceremonies begin now. Open the chamber where King Schoeneus has stored up many costly

articles, which he intends to be his wedding presents to Atalanta For many a long year they have lain hidden in that dark chamber; it is time that they were brought out. Among them are drinking vessels of gold, with numerous figures and designs engraved on them. There are also gold chains and perfumed ointments that have been imported from over the Mediterranean Sea. And, most important of all, there is the bridal robe of Atalanta, a saffron-coloured gown fashioned in the temple of Venus and sold here by an old Phoenician trader.

সরলার্থ ঃ—এইত সমবেত জনমণ্ডলী রহিয়াছে। (সুতরাং Atalantaর বিবাহে, আর অকারণ) বিলম্ব করিও না। রাজা Sohoeneus-এর বহুমূল্য সামগ্রী সম্ভারপূর্ণ ধনাগার উন্মুক্ত কর। তন্মধ্যে সূর্য্যালোক প্রবেশ-রহিত স্থানে বহুকাল ধরিয়া (Atalantaকে বিবাহকালে প্রদানের উদ্দেশ্যে সংগৃহীত) উপহারের দ্রব্যাদি সংরক্ষিত আছে। উপরে বিচিত্র মূর্ত্তিনিচয় ক্ষোদিত এরূপ সুবর্ণময় পানপাত্র-সমূহ ; স্বর্ণময় হার-সমূহ ; সমুদ্র-পার হইতে আনীত স্নিগ্ধ সুরভি প্রলেপদ্রব্যসমূহ ; এবং বৃদ্ধ ফিনীশীয় বণিক্ কর্ত্তৃক আনীত Venus দেবীর মন্দিরে প্রস্তুত, (বিবাহকালে পরিধেয়) কুঙ্কুম-বর্ণ বসন ;—এ সমস্তই আছে। সব বাহির করিয়া আন।

XCVII

[*It is time for Atalanta's bridesmaids to begin performing the preliminary nuptial rites*].

O ye, O damsels, who shall never see
Her, that Love's servant bringeth now to you,
Returning from another victory,
In some cool bower do all that now is due!

Since she in token of her service new
Shall give to Venus offerings rich enow,
Her maiden zone, her arrows, and her bow.

Prose Order :—O damsels, O ye, who shall never see her—that (=whom) Love's servant now bringeth to you—returning from another victory, do all that is now due in some cool bower, since she shall, in token of her new service, give offerings rich enow (=enough) to Venus, [namely] her maiden......bow.

Synonyms & Meanings :—*Ye*—(plural of) you. *Damsels*—unmarried girls ; bridesmaids waiting on Princess Atalanta ; কুমারীগণ। *Shall*—will, it is certain. *Her*—Atalanta. *That*—whom. *Love's servant*—the faithful worshipper of the goddess of love ; i.e. Milanion ; Venus দেবীর একান্ত অনুরক্ত সেবক Milanion. *Bringeth*—conducts, leads ; সঙ্গে করিয়া আনিতেছেন। *Returning*—coming home ; প্রত্যাবর্ত্তন করিতে। *Victory*—i.e. in the race. *Bower*—arbour, shady retreat (covered over with trees or shrubs) ; কুঞ্জ। *Do all that now is due*—perform all the ceremonies that are customary before a marriage ; এক্ষণে (i.e. বিবাহের পূর্ব্বক্ষণে) যে যে অনুষ্ঠান করণীয়, তাহা সুসম্পন্ন কর। *All*—all the rites and ceremonies. *Now*—just before a marriage. *Is due*—is obligatory ; is a necessary part of the marriage ceremony ; i.e. অবশ্য করণীয়। *In token of*—as evidence of ; in order to signalize ; নিদর্শন-স্বরূপ। *Token*—sign, symbol ; নিদর্শন। *New service*—submission to the sway of a new goddess ; transfer of allegiance from Diana to Venus ; i.e. নূতন দেবতার আনুগত্য-স্বীকার। *Offerings*—presents ; উপহার দ্রব্য। *Rich enow*—sufficiently valuable ; যথেষ্ট মূল্যবান্। *Enow*—(archaic for) enough. *Maiden zone*—the special girdle meant for unmarried girls ; কুমারীর ব্যবহার্য্য কটী-বন্ধ।

Notes, &c. :—673-5. *Damsels*—the companions and attendants of Atalanta, who are going to act as her bridesmaids. *Never see her*

returning—because she will never again take part in a race. *Love's servant*—Milanion, the sincere and single-hearted worshipper of Venus. When personified, Love (with a capital L) generally stands for Cupid, the son of Venus ; but here it is feminine, and stands for Venus herself. Cf. 'For revels, dances, masks and merry hours Forerun fair Love, strewing her way with flowers' (Shakspere).

677. *Her service new*—Cf. 'And thus two long-enduring servants gain' (*l.* 432).

678. *Rich enough*—not so much in intrinsic value as in the fact that they denote Atalanta's submission to the law of love and the rule of married life.

679. *Maiden zone*—the zone (or belt), the symbol of maidenhood, which she will have to unbind on the day of her marriage. See *Notes* on *l.* 534. The bow and arrows were part of Atalanta's dress as the special worshipper of Diana, See Stanza xl.

Grammar, &c. :—*Her returning*—This phrase (the so-called fused participle) is the object of 'see'. *That...you*—adjective clause, qualifying 'her'. *That*—relative pronoun, object of 'bringeth'. *Enow*—adverb. *Zone, arrows, bow*—in apposition to 'offerings'. *Token* (n) ; *betoken* (v).

Substance :—It is time for the young maidens to make the preliminary arrangements for celebrating Atalanta's marriage. They will no longer see her coming home after defeating a suitor in the race ; on the other hand, she must now show that she has accepted Venus as her patroness by offering to the goddess her maiden's girdle and her bow and arrow.

Expl. :—O you maidens, who are the companions and attendants of Atalanta, hasten to perform, in some shady retreat, the rites and ceremonies prescribed for a marriage. Milanion, the devoted worshipper of Venus, is conducting Atalanta to you. No more will there be an occasion for you to watch her returning home

in triumph after having defeated her competitor in the race. On the other hand, she has now forsaken Diana in order to worship Venus—she has fallen in love and is about to marry. And in order to proclaim this fact in a fitting manner, she will certainly offer suitable presents to Venus—presents highly cherished by her, including the girdle that was the symbol of her maiden life, and the bow and arrows that were part of her equipment as a votary of Diana.

সরলার্থ :—হে কুমারীগণ, Atalantaকে তোমরা আর কখনও (ধাবনপূর্ব্বক) বিজয়লাভ করিয়া ফিরিতে দেখিবে না। প্রেমের অধিষ্ঠাত্রী দেবতার সেবক Milanion তাঁহাকে সঙ্গে করিয়া এখন তোমাদিগের নিকট লইয়া আসিতেছেন। যাও, কোনও শীতল কুঞ্জে তাঁহাদিগকে লইয়া এক্ষণে যাহা (বিবাহ-উপলক্ষে) অবশ্য করণীয় তাহা সুসম্পন্ন কর। কারণ, (Dianaর পরিবর্ত্তে) Atalanta এখন নূতন দেবতা Venusএর সেবায় আপনাকে নিয়োজিতা করিতেছেন; এবং, কুমারীরূপে তাঁহার ব্যবহার্য্য কটী-বন্ধ, তীর এবং ধনুক—যাহা তিনি অদ্যাবধি (Dianaর সেবিকারূপে) যথেষ্ট মূল্যবান্ মনে করিয়াছেন, তাহাই আজ Venusকে উপহার স্বরূপ প্রদান করিবেন।

[The last forty-eight lines of the poem have nothing to do with the story of *Atalanta's Race*; and students need not read them].



QUESTIONS & ANSWERS

[**N. B.** Roman numerals refer to the stanzas; Arabic numerals, to the lines, of the poem].

I. *Give the exact meanings of*:—horn-tipped; cornel bow with shaded eyes; teeming land; broidered canopy; in fair array; raiment; tormenting lines; the turning-post; headed the white-foot runner; warlike clamour; amidst his course (120); pageant; fain; in the world's despite; root-grubbing; youngling; shaggy centaur kings; swimming eyes; ancient man; distraught; twixt sleep and waking; through rough and smooth; in the lists; little-valued blood; forest-bordered meads: hoed; purple-foaming must; meed of fame; with no curious eyes; chaffering; errand; sidling up; compact; therewithal; quench; fraternity; mighty of his hand; counted well the cost; troublous things; scaped; meshes; fearful heading sword; wend; leech; close-clipped murk; fane; a close; the washing of the seas; odorous smoke-wreaths; holpen; single-hearted; need; twain; wrack; jets of spray; varied hangings on the wall; constrained; scan; delicious unnamed odours; languid happiness; unwitting; heavenly gold; well-girt; stayed amidst her glory; scrip; apace; the heaving deep; lingering mouth; dismal pageantry; disdain; bethink us of; fashioned to his mind; drop her lids; odorous bosom; waxing cold; her garments's hem; winged feet; fulfil her bliss; unblest, woeful victory; tremors; shudder; wrapped; do all that now is due (676); in token of her service new.

Ans. :—See *Synonyms & Meanings*, and *Notes* on the words and phrases.

II. *Annotate, explaining the allusions, where necessary* :—

1. I think the golden net that April brought
From some warm world his wavering soul had caught (III).

2. While from the freshness of his blue abode
Glad his death-bearing arrows to forget,
The broad sun blazed, nor scattered plagues as yet. (VI).

3. Nor did his eyes behold another sight
Ere on his soul there fell eternal night. (XIX).

4. What ! thine eyes glisten ! what then, thinkest thou
Her shining head unto the yoke to bow. (XXV).

5. Too full the pain of longing filled his heart
For fear or wonder there to have a part. (XXXV).

6. And love of her the moonlit river sees
White gainst the shadow of the formless trees. (XL).

7. Wilt thou be worse than these, and is thy smile
A vain device of him who set thee here,
An empty dream of some artificer ? (LVII)

8. He rose as one some well-known sign doth call
When war upon the city's gates doth fall. (LXVIII).

9. So looks not one who deems himself but dead,
E'en if to death he bows a willing head. (LXXXIII).

10. And yet—and yet—why does her breath begin
To fail her, and her feet drag heavily ? (XCIII).

Ans. :—See *Notes* and *Explanations.*

III. *Amplify in your own words the sense of the following* :—the rustic weapon ; unquestioned of his race or name ; wreaths of fame ; the high seats (viii) ; a golden circlet of renown ; no sharer in the world's mortality ; shapeless cubs ; saffron gown ; wage hot

war against his speechless foes ; a ravenous longing warred with fear and pride ; August's quivering gold ; that which makes our city's name accurst ; a new luckless one ; the fairest stirrer up to death and fights ; the firm abode of that sad hardihead ; bliss in seeming-hopeless hearts may abide ; of the equal gods I grow afraid ; on mine head a sleepy garland set ; turned unto the lion-bearing lands ; no groaning press torments the close-clipped murk ; the living treasures of the Grecian lands ; inwrought with Indian fantasies ; above the deeds of foolish living things ; they cannot move their lives from thy toils ; victorious o'er our servants and our lords ; like the far lustre of a godlike town ; the white Queen's changeless smile ; with fluttering gown and half-bared limb ; faint image of Divinity ; a loveless grave ; above my unseen head ; aweary with the watchful night ; fear weak defeat and woeful victory ; and she must play her part ; she seemed to hear her beating heart ; did flit from his dazzled eyes ; until the globe with its bright fellow lay ; new unbroken bliss ; to appease the ghosts ; by their own award ; treasury ; o'erwrought with imagery ; unguents ; enow.

Ans. :—See *Synonyms & Meanings* and *Notes.*

IV. *Write short notes on* :—Arcadian woods ; King Schoeneus' town ; the Fleet-foot One ; an olive garland ; like Diana clad ; no sharer in the world's mortality ; two shaggy centaur kings ; the Sea-born One ; the Dryads ; Adonis' bane ; Argive cities ; the three-formed goddess ; the sea-born framer of delights ; Queen Venus ; the golden age ; ancient Damascus ; the happy time that she Diana's raiment must unbind ; Saturn's clime ; the Helper of unhappy men ; the Argive ; the mighty Lord ; her who unseen o'er the runners hung ; the old Phoenician ; Love's servant ; her maiden zone.

Ans. :—See *Synonyms & Meanings* and *Notes.*

V. *Explain with reference to the context the following passages :—

(1) *But on this day.........free from the war* (St XII).
(2) *Therefore he bade one......at first did rear* (St. XXIII).
(3) *In course of time.........an easy prey* (St. XXIV).
(4) *Behold, such mercy.......teach to thee* (St. XXVIII).
(5) *There to the hart's flank.........was spent* (St. XXX).
(6) *Therefore it happed..... purple-foaming must* (St. XXXII).
(7) *And here to.........father's name* (St. XXXIII).
(8) *But O, how long.........empty mirth* (St. XXXVI).
(9) *Nay, then, all in vain.........death and hell* (St. XXXIX).
(10) *O fool, thou knowest.........formless trees* (St. XL).
(11) *Nay, said he, couldst thou give...heading sword* (St. XLIX).
(12) *Upon the shore of Argolis.........men's work* (St. LII).
(13) *O Queen, thou knowest.........come back* (St. LXI).
(14) *Yet long before.........watch to keep* (St. LXVIII).
(15) *See, by my feet.........in the night* (St. LXXIV).
(16) *Farewell, and when.........unhappy men* (St. LXXVII).
(17) *What makes these longings......victory fear* (St. LXXXV).
(18) *Shatter the trumpet......to be sung* (St. XCV).

Ans. :—The *context* of each of these passages is given below the *explanations* and *notes* are to be found in the body of the book.

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*In answering questions like these students are expected to pay attention to the three requirements of an *explanation* :—(1) the *Context* showing where the passage occurs and its relation to what precpees; (2) an *Explanation* of the passage, bringing out its full meaning and repeating as little as possible the language of the text ; and (3) *Notes* on difficult words, pointing out allusions and references, where necessary. All the stanzas have been fully and clearly explained in the body of the book. The context of the important stanzas is given here. The required *Notes* are to be found either in the *Synonyms & Meanings* or in the *Notes, &c.* on the passage.

1. This stanza describes Atalanta, as she appeared on the race-course on the day Milanion first went to Schoenus and saw her about to run a race with a suitor of hers.

2. The 'old man' is telling Milanion the story of Atalanta's life on their way back from the first race witnessed by Milanion. He tells him how Atalanta's father had her abandoned in the woods.

3. The 'old man' is telling Milanion the story of Atalanta's early life.

4. The 'old man', having informed Milanion of the facts of Atalanta's life, warns him not to fall in love with her.

5. Milanion has fallen in love with Atalanta. He is in an agony of suspense. He tries to banish his tormenting thoughts by 'waging hot war' on the beasts of the wood.

6. Milanion, prompted by his love for Atalanta, comes to Schoenus for the second time.

7. Milanion has actually returned to Schoenus because he wants to offer himself as a suitor for Atalanta's hand. But he tries to deceive himself with the thought that he has come only to take part in the public games and contests.

8. After seeing Atalanta defeat her suitor for the second time, Milanion has fallen so deeply in love with her that he cannot sleep.

9. While Milanion is going up to King Schoeneus to declare his intention of competing for the hand of Atalanta, an old woman tries to dissuade him.

10. The old woman is informing Milanion that Atalanta has vowed not to marry.

11. This is the reply given by Milanion to King Schoeneus's request to him to stay for a month as a royal guest.

12. This stanza describes the situation of the temple of Venus where Milanion went to pray for divine help.

13. This is part of Milanion's prayer to Venus.

14. Milanion has out of sheer exhaustion fallen asleep in the temple of Venus. He now awakes with a start.

15. These words are spoken by Venus to Milanion.

16. These are the parting words of Venus to Milanion.

17. This describes the strange bashfulness, indecision, and alarm of Atalanta, when her race with Milanion is about to begin.

18. These words are supposed to be addressed by some one in authority to those who were present at the race at which Milanion defeated Atalanta and earned the right to marry her.

[**N.B.** The *Context* should be written in a separate paragraph and with a separate heading 'Context'].

VI. Give in your own words a short summary of the story of *Atalanta's Race.*

Ans. See *Introduction*, pp. xiv-xvi.

VII. Briefly describe, according to Morris, the chief events in the life of Atalanta from her birth to her marriage.

Ans. Atalanta was the only child of King Schoeneus. When she was born, her father, who wished that only male children should survive him, ordered her to be exposed in the woods. As chance would have it, she did not die there, but was suckled by a she-bear.

After a time, some foresters noticed the girl in the company of the bear and her cubs. Killing the bear, they took the infant Atalanta to their home. There she lived till she grew up to be a young woman of unsurpassed beauty. She became an expert in hunting and a remarkably fast runner. Though a princess by birth, she lived as a humble forest-girl. But she distinguished herself by killing two centaurs who tried to offer her violence.

On the occasion she happened to be in her native town. By some special marks on her person, she was recognized by her father

and taken to the palace, where she lived afterwards. She, however, chose to be a worshipper of the virgin-goddess, Diana. In order to win the favour of the goddess, she resolved not to marry. So she did not either encourage the attentions of lovers or tolerate their company. Any one who demanded her hand in marriage was asked to compete with her in a race. The conditions were that, if he won, he would be entitled to claim Atalanta as his bride, but that, if he lost, he would forfeit his life. For many years Atalanta continued to scorn the very idea of marriage; and many were the noble youths who lost their lives in trying to win her hand.

At last, Milanion, an Arcadian prince, accidentally wandered to Schoenus on a day on which Atalanta was to run a race with one of her suitors. He was struck by her beauty; and though he came to know of both Atalanta's vow not to marry and the risk of death that he would have to face, he decided to make an attempt to obtain her as his bride. In spite of warnings, he could not control his love for Atalanta. Returning to Schoenus after a time, he saw another suitor beaten in the race and beheaded on the race-course itself. Still he approached King Schoeneus and requested him to fix a day for his race with Atalanta. Schoeneus told him to wait for a month and pray for divine assistance. Milanion accordingly went to a temple of Venus and prayed for her help. The goddess appeared to him and gave him three golden apples. One of these he was advised to throw in front of Atalanta as often as she outstripped him in the course of the race. Milanion did as he was directed by Venus; and, since Atalanta could not resist the temptation to pick them up, he managed to win the race. He then married Atalanta; and husband and wife both became devout and lifelong worshippers of Venus.

VIII. Relate in your own words how Milanion came to marry Atalanta.

Ans. See *Summary of Story* in *Introduction* (pp. xiv-xvi), leaving out the first two paragraphs and the first five words ('Now it so happened that') of the third paragraph.

IX. How many times did Milanion visit the city of King Schoeneus? Describe briefly what happened on each occasion.

Ans. Milanion visited the city of King Schoeneus three times. For description of *First Visit*, see *Introduction*, (*Analysis of the Poem : Part I*, paragraphs 2 and 3).

For description of the *Second Visit*, see *Analysis* (*Introduction*, pp. ix-x), first paragraph.

For description of the *Third Visit*, see *Analysis* (*Introduction*, pp. xii-xiii), Part V.

X. Describe, after Morris, the city of King Schoeneus.

Ans. The city of King Schoeneus shone brightly in the distance when sunlight fell on it. Between it and the woods was a stretch of meadow and cultivated land, of vineyards and wheat fields. The road leading to the city ran through fields where cows grazed, flowers bloomed, and birds sang.

The gates of the city were kept open as if peace always reigned there. At one end of the city was the race-course where Atalanta ran with her suitors. There were small gardens where the nightingale sang at night. It had a market-place where buyers thronged in the morning and where the king was in the habit of appearing before his people.

XI. Describe the course where races between Atalanta and her suitors were held.

Ans. The course was a wide, open space, enclosed with galleries. The king sat on his throne under a canopy. The seats of his ministers were close to his throne. A golden image of Apollo and a silver image of Diana were placed there. In front of these images was a brass altar on which a thin flame flickered. A little distance from it stood a herald with a horn in his hand and an

executioner holding a sword wreathed with flowers. Near the altar was the point from where the runners began the race and at the other end of the course was the turning-post, which the competitors had to touch with their hands before they could turn back towards the goal. The course was smooth, and sand was sprinkled on it.

XII. Describe Atalanta's dress, as she appeared on the race-course.

Ans. When running Atalanta wore a dress similar to that worn by the goddess Diana when hunting in the woods. She wore a short sleeveless tunic, which reached down only as far as her knees and was fastened with a girdle round her waist. She carried a bow in her hand ; and a quiver, filled with arrows, was strapped behind her shoulder. Her feet were bare. [See illustration of Diana on page 40].

XIII. Describe Atalanta's first race, as seen by Milanion.

Ans. See *Substance* of Stanzas xi to xix.

XIV. Contrast the behaviour of Atalanta with that of her suitor in the First Race. Show how far the conditions were reversed in her race with Milanion.

Ans. *Atalanta's Behaviour in the First Race* :—See *Substance* of Stanza xiii (before the race) and of Stanza xvii (after the race).

Behaviour of Atalanta's Rival in the First Race :—See *Substance* of Stanza xi (appearance before the race) and of Stanza xviii (behaviour after the race).

Atalanta's Behaviour in the Race with Milanion :—See *Substance* of Stanzas lxxxii, lxxxiv, and lxxxv.

Milanion's Behaviour in the Race with Atalanta :—See *Substance* of Stanza lxxxiii.

XV. Describe in detail the race between Milanion and Atalanta.

Ans. See *Substance* of Stanzas lxxxvi-xciv.

XVI. What did the old man tell Milanion about the life-story of Atalanta, when both were returning from the race ?

Ans. See *Substance* of Stanzas xxii-xxliii.

XVII. What advice did the old woman give to Milanion when he was going up to King Schoeneus to offer himself as a suitor for Atalanta's hand ?

Ans. See *Substance* of Stanzas xxxix-xli.

XVIII. Summarize the conversation between King Schoeneus and Milanion.

Ans. 1. King Schoeneus asked Milanion why he had come (Add *Substance* of Stanza xliii).

2. Milanion replied that he had come in order to attempt to win Atalanta as his bride (Add *Substance* of Stanza xliv).

3. Schoeneus remonstrated with him for his rashness and did not wish to take the responsibility for his death (Add *Substance* of Stanzas xlv and xlvi).

4. Milanion rejoined that he was ready to die (Add *Substance* of Stanza xlvii).

5. Schoeneus postponed the race for a month (Add *Substance* of Stanzas xlviii and xlix).

6. Milanion could not accept the king's invitation (Add *Substance* of Stanzas xlix and l).

XIX. Reproduce in your own words the arguments employed (1) by the old man, (2) by the old woman, and (3) by King Schoeneus to dissuade Milanion from courting death by competing in the race with Atalanta.

Ans. (1) The old man argued thus :—'Atalanta is the curse of this kingdom. I wish that she died soon. For her sake many noble youths have lost their lives. She has decided not to marry, nor to respond to the advances of any lover. She is afraid of falling in love. She will marry only such a man as can defeat her

in running. No one can hope to do so. What, then, is the use of courting her, unless you are strongly desirous of dying? There are many girls who are hardly less beautiful than Atalanta and who would return your love and feel grateful for it'.

(2) The old woman argued thus :—'Life holds many joys for a young man like you. If you wantonly sacrifice your life now, you will not have another life to live and enjoy. Do not disappoint your mother. Do not deprive one more maiden of the hope of married happiness. Atalanta has, in order to win the favours of Diana, vowed not to marry nor to fall in love. Come back; I myself will pray to Venus to grant you a wife who will be the fairest woman on earth'.

(3) King Schoeneus argued thus :—'Why have you decided to die here and make me responsible for your death? Why will you add to the number of those dead suitors of Atalanta of whose curses I am afraid? Life is worth living; do not rashly throw it away. Even if you cannot marry Atalanta, there are innumerable other girls with whom you might be happy, although the very idea of marrying them is now so hateful to you'.

XX. Describe the temple of Venus where Milanion prayed.

Ans. The temple of Venus was a small one. It stood on the sea-beach in the province of Argolis. It faced south and was sheltered from the cold east winds. It was on a lonely spot, far from tilled fields or peasants' homes.

It was surrounded by an enclosed courtyard, where myrtles grew very close to one another. The door of the temple building was of brass. The sea wind whistled through its interior. The lapping of the waves on the beach could be heard from there. The sea rose up to the floor of the temple twice daily—when the tide was at the full. There were rows of pillars along the inner hall and steps leading down to the sea. The base of the temple was of marble.

Inside the hall was a statue of Venus, beautifully carved in white marble and showing her smiling. Hung on the walls of the temple were the offerings of those whom Venus had helped out of their love troubles. They were of various colours and included silks on which charming designs had been woven by Indian artists, bowls on which were engraved wise sayings and representations of foolish deeds, and superb mirrors. In front of the goddess's statue was an altar. The temple-girls came at midnight with torches and sang hymns and danced before the goddess.

XXI. Give the substance of Milanion's prayer to Venus.

Ans. See *Substance* of Stanzas lxi-lxiii.

XXII. Describe what Milanion did in the temple after he had finished praying and before Venus appeared to him.

Ans. See *Substance* of Stanzas lxiv-lxxiii.

XXIII. What was Venus's reply to Milanion's prayer ?

Ans. See *Substance* of Stanzas lxxiii-lxxviii.

XXIV. Give your estimate of the character of (1) Atalanta, (2) Milanion, and (3) King Schoeneus.

Ans. See *Appendix A.*

XXV. What do you learn from the poem of Diana and Venus ?

Ans. See *Appendix B.*

XXV. What Greek customs do you find referred to in the poem ?

Ans. See *Appendix C.*

XXVI. Describe in your own words the vision of Venus that Milanion saw in the temple.

Ans. See *Substance*, Stanzas lxx-lxxviii.

XXVII. What are the different views taken (in the poem) by different persons of Atalanta's character ?

Ans. See *Appendix A*, Atalanta (Par. V).

GLOSSARY

[*The numerals refer to the line in the poem where the word occurs. A full explanation will be found in the* Notes *there*].

Abide (71)—await.
Adown—down.
Afeard (108)—afraid.
Alien (229)—belonging to a foreigner.
Ancient (197)—aged.
Apace (529)—fast, quickly.
Appease (661)—propitiate.
Artificer (399)—handicraftsman, sculptor.
Award (662)—judgement, consent.
Aweary (549)—thoroughly weary.

Bane (208)—poison ; cause of death.
Bethink (574)—'Bethink oneself' = recollect.
Betwixt—between.
Bower (676)—arbour.
Broidered (58)—embroidered.

Canopy (58)—covering over a throne.
Centaur (167)—monster, half man and half horse.
Chaffering (234)—haggling, bargaining.
Circlet (76)—coronet ; small circular band.
Clamour (114)—noise, din.
Close (365)—enclosed courtyard.
Close-clipped (363)—tightly held.
Compact (274)—agreement, contract.
Concourse (136)—crowd, gathering.
Constrained (483)—compelled.

Cornel (14)—cornelian cherry.
Course (120)—running.

Deem (184)—think, consider.
Despite (158)—malice, spite.
Distraught (201)—distracted, violently agitated.
Done (23)—finished, ended.

Enow (678)—enough.
Entwined (68)—covered, wrapped round.
Equal (336)—impartial.
Ere—before.
Errand (262)—object of journey ; mission.
Eventide (93)—evening.

Fain (152)—willing.
Fane (364)—temple.
Fantasies (382)—quaint designs.
Fare (46)—go.
Fellow (630)—companion ; similar object.
Fraternity (298)—brotherhood ; group.

Gan (46)—*either* (1) began, began to ; *or* (2) did (auxiliary of past tense).
Gat (57)—got, reached.
Gear (220)—dress, costume.
Godhead (542)—awful divine presence.
Grubbing (160)—digging out of the ground.
Guise (585)—manner of dressing.

Hangings (471)—articles hung.
Happed (4)—happened.
Hardihead (291)—hardihood, audacity.

Hart (204)—male deer.
Head, I (102)—get ahead of, outstrip in running.
Head, II (343)—behead.
Hearkening (6)—listening to.
Heavy (512)—giving out a strong scent ; drowsy
Holpen (391)—helped.
Hoed (223)—dug up with a hoe.

Imagery (669)—group of illustrative designs.

Knit (73)—compact.

Languid (493)—causing faintness.
Languor (591)—slackness, faintness.
Leech (354)—doctor.
Lists (verb)—go.
Lists (noun ; 212)—scene of contest.
Loins (154)—'Sprung from one's loins' = begotten by one.
Lustre (451)—radiance, halo.

Mead (27)—meadow.
Meed (230)—reward.
Meet (66)—suitable.
Meshes (341)—threads (of a net).
Midst—in the midst of ; amidst.
Mortality (147)—liability to death.
Murk (363)—marc ; refuse of grapes after juice has been squeezed out.
Must (224)—grape-juice (not yet fermented into wine).

Neath—beneath.
Nigh (66)—near.

Pageant (134)—public show.

Pageantry (563)—same as 'pageant'; suffix *-ry* indicates a collection.

Pattering (12)—making a noise like that of quick, short steps.

Plagues (42)—pestilential diseases.

Press (363)—machine for extracting juice from grapes or other fruits.

Raiment (66)—dress.

Ravenous (217)—consuming; extremely painful.

Restlessly (352)—*either* (1) without stopping; *or* (2) in an agitated manner.

Royally (256)—in a manner befitting a king.

Rude (163)—roughly built.

Rustic (33)—farmer's; agricultural.

Scarce (104)—scarcely.

Scrip (526)—small bag.

Shaded (26)—protected from the sun's glare.

Shear (35)—cut.

Sidling (267)—walking haltingly (*or* obliquely).

Sleek (38)—smooth.

Sparser (23)—more scattered.

Spent (210)—exhausted; over.

Spurt (94)—spirt, thin column.

Stay (652)—support.

Swimming (194)—filled with tears.

Teeming (30)—fertile, rich in trees and crops.

Thereby (60)—by its side.

Therewithal (278)—in addition.

Thitherward (29)—in that direction.

Toils (403)—net, trap.

Token (677)—sign, indication.
Tremors (651)—involuntary tremblings.
Trickles (388)—drops bit by bit.
Troublous (338)—troublesome.
Tormenting (86)—indicating intense sufferings.
Twain (438)—two.

Unbroken (656)—untamed, tumultuous,
Unguents (670)—beautifying ointments.
Unstrung (14)—having its string loosened.
Unwitting (503)—not knowing it; involuntarily.

Watchful (549)—during which he remained awake.
Waxing (614)—becoming
Wend (559)—go.
Wheeled (478)—turned back in its flight.
Won (25)—reached.
Wont—accustomed.
Wound (633)—twisted.
Wrack—weeds cast upon the beach by the sea.

Youngling (163)—infant, baby.

Zone (679)—maiden's girdle.

APPENDIX A : The Characters.

1. Atalanta.

(i) *Her rare beauty* :—Atalanta was a remarkably beautiful maiden. Young men who saw her were at once fascinated by her beauty ; they vied with one another to win her love. She was 'too fair to let the world live free from war'. Hers was a radiantly bright complexion ; the poet describes her as having white fingers, white limbs, white feet, and wide grey eyes as the distinctive features of her beauty.

(ii) *Her Youthful Habits* :—Having been brought up among foresters, Atalanta shared their thoughts and desires, even when she had grown up to be a woman. While living with them, she did not have the tastes of a princess, but loved running and hunting. She was even bold enough to kill two centaurs who tried to take advantage of her helpless condition, as they considered it.

(iii) *Her Compact with Diana* :—Atalanta did not like the idea of love and marriage. She hated the company of young men, and preferred to win fame as a runner and hunter. As Diana was also a virgin goddess who took a special delight in the chase, Atalanta agreed to dedicate herself to the service of this goddess. She was not to marry nor to fall in love. She was not to allow any lover to be intimate with her. In return she would be the favourite of Diana, and with her help enjoy a glorious reputation as a runner and huntress. [Atalanta had defeated all her suitors in the race. She had defeated Peleus in wrestling. She had taken part in the Argonautic expedition and won high praise in the hunt of the Calydonian boar].

(iv) *Her Terms to her Suitors* :—In order to avoid having to wear the saffron dress of a bride, she made it a rule that every youth who came to demand her hand in marriage would have to run

a race with her. If he won, he would be entitled to claim her as his bride ; but if he was beaten, he would have to pay the death penalty without complaining.

(v) *Her character* :—Was Atalanta a cruel, hard-hearted maiden, who delighted in having her suitors put to death ? Or was she only forced to do this, because she wanted to remain single at all costs ? The old man who first informs Milanion of the life-story of Atalanta looks upon her as a curse to his country and prays that 'she soon may die'. But though he thinks that her 'lovely youth' has sent 'too many a noble soul to hell', and that some god has saved her beauty 'in the world's despite', he does not actually accuse her of being wantonly cruel. She does not encourage lovers ; she will not marry ; she runs so fast that her suitors are defeated and have to pay the death penalty ; she is a party to keeping up this cruel custom—that is his virdict on her.

The old woman who tries to dissuade Milanion at the last moment does not charge Atalanta with cruelty, though, of course, all the people of Schoenus consider the races a cruel practice that is the curse of their city. King Schoeneus, too, does not like the practice to be continued : he fears the curses of the dead suitors and the vengeance of the 'equal gods'. But, to him, Atalanta is only 'the lonely maid, the friend of Artemis', who has turned her back on 'earthly bliss' and scorns the happiness of married life.

Milanion is too deeply and too sincerely in love with Atalanta to think ill of her. He merely considers her a rebel against the law of love, who is wilfully keeping herself out of happiness and is incurring the highest displeasure of Venus. As soon as she is under the influence of love, the hard expression on her face will soften into a tender one. Venus, however, calls Atalanta a 'cruel maiden' and bids Milanion try to save her from a 'loveless grave'. She also hints that Atalanta's grey eyes would 'grow kind' as soon as she felt the influence of love.

The poet's own verdict on Atalanta is that she is indifferent to 'all earthly matters' when she is about to run a race. She hardly feels that there are other persons beside herself. She is 'calm and unmoved', but she is not heartless. On the other hand, victory does not elate her; in fact, 'a divine thought softens all her face' when her rival is doomed to death, and she walks by him 'at a gentle pace'. She is, however, jealous of her reputation as a runner, and tries her best to defeat every competitor.

(vi) *Her final conversion* :—But Venus does not allow Atalanta to remain constant to Diana. She brings her under the influence of love; and even before she has seen the golden apples, she is unable to look Milanion in the face. She blushes in shame, regrets that she has come in hunting costume, and suddenly remembers scenes of love-making she had ignored before. Vague longings lay hold of her. She does not like that Milanion should die. She becomes even careless of her reputation as a runner. She is overcome with a sudden languor. She doubts if she has behaved wisely in refusing to marry. She is sorry that so many years have gone by in vain. She is afraid of both 'weak defeat' and 'woeful victory'. But though the temptation of the golden apples was too strong for her, she did not, even to the very last, give up hopes of defeating Milanion. Breath, however, failed her. Her feet dragged heavily. Her eyes grew dim. Her limbs trembled. She groped into the arms of Milanion. She allowed him to kiss her. She surrendered to love, amid tears of joy.

II. Milanion.

Milanion is a Greek prince and a medieval knight combined—a model youth and a sincere lover. He is an expert in the chase, and knows how to wage hot war on the beasts of the forest. He is a champion sportsman and wrestler, who has won praise, fame and numerous prizes by his deeds. He is impulsive, fearless,

utterly unselfish. Obeying a vague whim, he wanders into the city of King Schoeneus. Seeing Atalanta on the race-course, he at once falls in love with her. His heart is stirred to its inmost depths. A 'ravenous longing' seizes it, and fights down both his fear and his pride. He would rather die in the attempt to possess Atalanta than continue to suffer the pain of longing. He feels that it is a weakness on his part; he does not like to admit to himself that it is love for Atalanta that drags him back to Schoenus; but he is so distracted by love that he cannot control himself. He stifles within himself the counsels that prudence dictates to him. He stubbornly refuses to be dissuaded by others. Fame and honour have no charms for him. He is dead to all hope except that of love. And in his love he is perfectly sincere. He is neither ashamed nor weary of it. He does not blame it for having weaned him from deeds of glory. He has no other ambition in life. His devotion to love is single-hearted; he wants Atalanta and nothing but Atalanta—neither her father's kingdom nor the power which its ruler would wield. He cannot stay with King Schoeneus; he dare not meet his friends, even to bid them good-bye; he must be alone, and only wishes that his soul could get rest or his body fall into a sleep. Yet he means to be true to himself—not only to pray for divine help, but also to strain himself, body and mind, to the utmost on the day of the race. He takes costly presents to Venus's temple, and implores her aid in most touching words. Though at first awed by the presence of the goddess and unable to look up at her while she spoke, he soon after recovers his presence of mind and feels intensely happy with the three golden apples. He has sufficient faith in Venus to be confident of success when about to compete in the race with Atalanta.

Milanion is represented in the poem as a youth of majestic build and graceful appearance. His limbs are 'godlike'; his

beauty prompts the old woman to beg him not to give it to the tomb. He is a 'great-limbed man', with 'mighty hands'; and the arms that clasp the reeling Atalanta are the arms of a 'strong man.'

III. Schoeneus.

King Schoeneus is first introduced to us as the victim of a heartless superstition. He did not like that any daughter of his should survive him; and so he ordered Atalanta to be exposed in the woods immediately after she was born. But when he saw that his purpose had been frustrated and that Atalanta had not been devoured by wild beasts in the forest, he did not refuse to acknowledge her as his daughter or hesitate to take her back to his home.

Schoeneus was fond of life and was given to pomp and shows. In the morning he appeared before his subjects in the market-place and sat on an ivory throne. On the days on which Atalanta ran with her suitors, he was present 'in fair array' at the race-course and sat on a high and well-wrought throne, surrounded by his ministers. His city is a beautiful one. He is at peace with his neighbour kings, and the gates of his city are always open.

Schoeneus was not pleased with Atalanta's resolve not to marry. He knew that by remaining single and lonely she was only denying herself the happiness that married life opens to every woman. In anticipation he had stored rare and costly marriage gifts for her. He was conscious of his share of guilt in allowing so many suitors of Atalanta to be beheaded. He dreaded the curses of their departed spirits. He even apprehended that the gods, who are no respecters of persons, would punish him for his part in these executions. So he tried his best to dissuade Milanion from seeking for the hand of Atalanta. And, when he could not prevail upon him to give up his project, he insisted on a month's delay and advised him to pray for divine help. He was so anxious

to put an end to the cruel practice that had made his city's name accursed that he would have been glad to see Milanion win and marry Atalanta. He even invited him to stay with him as his guest. Schoeneus was the popular king of a prosperous city who was anxious not only to please his subjects but also to protect foreigners from wrong and injustice.

Appendix B : Proper Names.

Adonis—a son of Cinryas by Myrrha. He was famous for his beauty and was an ardent lover of the chase. Venus fell in love with him, but he did not return her love. He was gored to death by a wild boar. Stanza XXX.

Amphidamas—According to one account, the son of Aleus, King of Arcadia ; according to another, the son of Lycurgus of Tegea (Arcadia) by Cleophile (or Eurynome). Stanza XLIV.

Apollo—god of the sun. In the beginning of spring he killed with his arrows the demons of winter and darkness. He was also an avenging god who punished people by sending plagues to them. Stanza VI.

Arcadia—a country in the centre of Peloponnesus (South Greece). It is a mountainous region, the people of which long retained their pastoral habits. See Map. Stanza I.

Argive cities—i.e. the cities of the province of Argolis. [Strictly, the Argives are the inhabitants of the city of Argos and its neighbourhood ; but Homer and, after him, other poets often use 'Argive' as equivalent to 'Greek']. Stanza XCI.

Argolis—a maritime country of Peloponnesus, east of Arcadia. Stanza LII.

Argos—the capital of Argolis. Stanza LI.

Artemis—the Greek name of Diana. Stanza XLIII.

Atalanta—See *Introduction*.

Damascus—See on *l.* 516.

Diana—the 'fleet-foot' goddess of hunting. She was a virgin goddess, who was averse to love and marriage. Her companions and favourites were also virgins. She was worshipped as Diana on earth, as Luna in heaven, and as Proserpina in the lower world; she was hence called the three-formed goddess. She loved to wander about in the forests in the garb of a hunter, carrying a bow and arrows, and on moonlit nights often bathed in streams and rivers.

Dryads—nymphs of the forests and trees. Stanza XXX.

Jupiter—See on 'mighty Lord' (*l* 663).

Milanion—an Arcadian prince, the son of King Amphidamas.

Phoenicia—See on *l.* 671.

Saturn—See on *ll.* 427 and 535.

Schoeneus—son of Athamas, King of Scyros. He migrated from Boeotia to Arcadia and founded the city of Schoenus near Methydrion.

Venus—In this poem, she appears as the goddess of love who helps youths and maidens out of their love troubles. She grants suitable wives to her suppliants. She is born out of the foam of the sea. Near her temple in Damascus are the trees on which golden apples grow. The rose and the myrtle are sacred to her. She wishes that those who receive her help should return to her temple to thank her. She punishes severely those who revolt against love. She is also Venus Ourania, the queen of the heavens.

Appendix C: Greek Customs.

[*Though the theme and the setting are Greek, the customs and usages to which Morris refers are not wholly Greek. Roman and medieval customs are also intermixed with Greek; and flourishes and decorations have sometimes been added from Morris's imagination*].

The following Greek customs are referred to in *Atalanta's Race* :—

1. Hunting was practised even by princes.
2. Wheat was grown and vines cultivated in Arcadia.
3. Public games were held in every important city.
4. Princess could marry at their own choice.
5. Brides wore a saffron gown ; and the nuptial bed was strewn over with flowers.
6. Kings appeared before their subjects, to listen to any complaints or grievances they may have.
7. On the walls of the temples of gods and goddesses were hung the offerings made to them by graceful worshippers.
8. Hymns were sung at midnight in the temple of Venus by the temple girls.
9. Unmarried girls wore a particular kind of girdle, which they took off on the night of their wedding.
10. The Greeks believed in a past age of peace and innocence, which was under the rule of Saturn.
11. The statues of Jupiter and Venus were worshipped at marriages.
12. Some of the marriage ceremonies were performed by the bridesmaids.

Appendix D :

Some Examples of Change from Direct to Indirect Narration :—

1. *'Listen, my son,......lie dead'* (*ll.* 176-183). Addressing Milanion as his son, the old man advised Milanion to listen (to him) and to love......maid, for she, Atalanta, would never wear......and shall ['should' would change the sense] be laid......couch, nor shall

......ear ; and he told him that if yet he (Milanion) had no fear of Death, yea, rather, if he loved him (Death) utterly, he might still woo her ere he came to die like him that (=whom) he had seen lie dead that day.

2. *She said, 'canst thou live twice......hell'* (*ll.* 267-73).

Addressing Milanion as her fair son, she asked him whether he could live twice, whether he could have joyful youth again, that thus he went......sacrifice, himself the victim. Since he could not, she said that her mother had all in vain borne......pain, and that one more maiden must dwell on the earth,......hell.

3. *'Nay', said King Schoeneus, 'thus......forget'*, (*ll.* 330-338).

King Schoeneus objected to the proposal and said that it shall not be thus, but that he (Milanion) shall rather let a month go by and weary......what god he knew......nigh. He (Schoeneus) added that, so doing, he (Milanion) shall perchance not die, and with his (Schoeneus's) good will he would have the maid, for he (Schoeneus) grew afraid of the equal gods. Addressing Milanion as 'Prince', he (Schoeneus) asked him (Milanion) to be his (Schoeneus's) guest and ......forget.

4. *'But none the less...our lords'* (*ll.* 435-441).

Praying to Venus, Milanion said that none the less he would not leave that place until he needs......his death......or at her hands...... joy they twain might one day greet her presence there and kiss her silver feet, such as they deemed her, victorious over their servants and their lords.

5. *Milanion, wherefore dost thou fear......night'* (*ll.* 507-518).

Addressing Milanion, Venus asked him wherefore he did fear. She said that she was not hard to those who loved her well. She advised him to list to what she would tell a second time, and he might hear......grave. She pointed out that by her feet three

golden apples lay. She informed him that such fruit fell among the heavy roses, that such fruit her watchful damsels carefully stored up......her walls,......where the lover called above her unseen head, and faint..... fluttered round her in the night.

6. *'And note that these......glory stayed'* (*ll.* 519-525).

Venus asked Milanion to note also that those (apples) were not ......strange they brought......who would not care,......their fingers clung. She assured him that he should see his well-girt......stayed.

7. *'Stranger', said he,......was gone* (*ll.* 148-154).

Addressing Milanion as a stranger, he said that he prayed that she whose lovely youth had slain so many an one might soon die. He added that verily she was the daughter of King Schoeneus, who had been willing when her eyes..... sun, to end her life that had but newly begun for he had vowed to leave, when he was gone from earth, but men alone sprung from his loins.

8. *'Behold, such mercy......teach to thee'* (*ll.* 190-197).

He asked Milanion to note that Atalanta gave that sort of mercy to those that longed......loveliness. He advised Milanion to be wise and assured him that there lived many a maid gentler than she (was), of little less beauty, whose swimming eyes would surely bless his (Milanion's) loving words, when he (Milanion) would sing the song that love might teach him in some garden, (his) knee being set close to (her) knee.

9. *In spite of that......pledged to run'* (*ll.* 232-238).

Inspite of that, how his heart beat when people first asked him whether he was (= had) come to see that which continued to make the name of their city accursed......cruelty, adding that then indeed they might let him know that fate was good to him, because a new luckless one was pledged to run on the morrow against the whitefoot maid!

10. *Then said the king......Artemis?* (*ll.* 295-301).

Then, addressing Milanion as a stranger, the King inquired what he was doing there, whether any of his (the Kings) people had done ill to him (Milanion), or he was in fear of the forest men, or he was of the sad fraternity who, staking their lives to win the lonely maid......Artemis, to earthly bliss, would still strive to be his daughter's mates.

11. *'O Queen, thou knowest......come back* ! (*ll.* 421-427).

Addressing Venus as Queen, Milanion said that she knew that he did not pray for that. He besought her to set them......voice could break their heaven......rocks and he could see her (Atalanta's) face......marvel of her (Venus's) grace and where not a foot could track their vanished steps—which would be the golden age...... come back.


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